

GERMAN WOODCUTS  
AND  
METAL CUTS  
OF  
THE FIFTEENTH CENTURY  
IN THE  
BRITISH MUSEUM















WOODCUTS AND METAL CUTS  
OF THE FIFTEENTH CENTURY.







BRITISH MUSEUM.

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WOODCUTS AND METAL CUTS  
OF THE FIFTEENTH CENTURY  
CHIEFLY OF THE  
GERMAN SCHOOL.

WITH 48 PLATES.



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Department of  
Prints and Drawings  
British Museum




## PREFACE.

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THE present volume does not pretend to be a complete publication of the Northern woodcuts of the Fifteenth Century in the Department of Prints and Drawings. Its aim is to form a permanent record of an exhibition, comprising all the more important specimens, which was held in the new exhibition gallery of the Department on the occasion of its opening in May, 1914. The Guide to that exhibition is here reprinted and illustrated by forty-eight reproductions in collotype, the work of Mr. D. Macbeth, from important and characteristic examples of German and Flemish cuts of the period, with one specimen produced in England. French and Italian Woodcuts of the fifteenth century, in which the Department is much less rich, are excluded. The prints have been reproduced, wherever it was possible, in the size of the originals, but in many cases a considerable reduction has been necessary. To obviate, as far as may be, the confusing effect of a difference in scale, the dimensions of the original, not mentioned in the text, are stated upon every plate.

CAMPBELL DODGSON.





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# LIST OF PLATES.

No.	Title	Catalogue No.
I.	CHRIST BEFORE HEROD . . . . .	Schr. 265 . . 1
II.	MARTYRDOM OF ST. ERASMUS . . . . .	. . . . . 2
III.	ST. JEROME . . . . .	Schr. 1546 . . 4
IV.	ST. NICHOLAS OF TOLENTINO . . . . .	„ 1635 . . 13
V.	THE INSTRUMENTS OF THE PASSION . . . . .	„ 1786 . . 14
VI.	ST. JEROME . . . . .	„ 1543 . . 17
VII.	THE VIRGIN AND CHILD WITH ST. ANNE . . . . .	„ 1190 . . 18
VIII.	THE MAN OF SORROWS . . . . .	„ 864 . . 27
IX.	LETTERS E & F OF THE ALPHABET OF 1464 . . . . .	„ 1998 . . 38
X.	CHRIST ON THE CROSS . . . . .	„ 941 . . 52
XI.	ST. JEROME . . . . .	„ 1551 . . 54
XII.	THE VIRGIN AND CHILD . . . . .	„ 1058 . . 55
XIII.	ST. JEROME . . . . .	„ 1527 . . 56
XIV.	THE BEHEADING OF ST. JOHN THE BAPTIST . . . . .	„ 1516 . . 59
XV.	THE VIRGIN AND CHILD . . . . .	„ 1029 . . 65
XVI.	ST. VINCENT FERRER . . . . .	„ 1730 . . 71
XVII.	THE MARTYRDOM OF ST. URSULA . . . . .	„ 1710 . . 75
XVIII.	THE GENEALOGICAL TREE OF THE DOMINICANS . . . . .	„ 1776 . . 77
XIX.	THE MASS OF ST. GREGORY . . . . .	„ 1458 . . 80
XX.	HANS SCHAUER. CONFESSION TABLE . . . . .	„ 1855 . . 82
XXI.	THE TEN AGES OF MAN . . . . .	„ 1881 . . 83
XXII.	THE DEATH OF THE VIRGIN . . . . .	„ 710 . . 85
XXIII.	THE SULTAN . . . . .	„ 2008 . . 91
XXIV.	JESUS CHRIST . . . . .	„ 837 . . 95
XXV.	THE ECSTASY OF ST. MARY MAGDALEN . . . . .	„ 1602 . . 107
XXVI.	THE IMAGE OF PITY . . . . .	„ 869 . . 118
XXVII.	TWO ORNAMENTAL DESIGNS . . . . .	„ 2004, 2005 . . 120
XXVIII.	ALLEGORY OF THE WORLD . . . . .	„ 1876 . . 123
XXIX.	SALVATOR MUNDI . . . . .	„ 833 . . 126
XXX.	ST. VERONICA . . . . .	„ 1721 . . 127
XXXI.	THE HOLY FACE, WITH AN INDULGENCE . . . . .	„ 769 . . 140
XXXII.	DEATH IN THE JAWS OF HELL . . . . .	„ 1894 . . 141
XXXIII.	THE TEN COMMANDMENTS . . . . .	„ 1845 . . 142

# LIST OF PLATES—*continued*.

No.	Title.	Catalogue No.
XXXIV.	CALVARY . . . . .	Schr. 2333 . 156
XXXV.	SS. MARK AND LUKE . . . . .	„ 2689, 2695 169
XXXVI.	ST. CHRISTINA . . . . .	„ 2589 . 170
XXXVII.	CHRIST APPEARING TO ST. MARY MAGDALEN	„ 2385 . 171
XXXVIII.	ST. FRANCIS RECEIVING THE STIGMATA .	„ 2625 . 172
XXXIX.	ST. CHRISTOPHER . . . . .	„ 2591 . 175
XL.	THE ANNUNCIATION . . . . .	. . . . . 176
XLI.	THE TEN COMMANDMENTS AND THE TEN PLAGUES OF EGYPT (Detail) . . .	Schr. 2757 . 178
XLII.	THE EVENTS OF THE DAY OF RESURRECTION	„ 2382 . 179
XLIII.	THE MAN OF SORROWS, WITH A MONK . .	„ 2464 . 180
XLIV.	THE MYSTERY OF THE INCARNATION . . .	„ 2481 . 181
XLV.	MAIR OF LANDSHUT. CHRIST DISPUTING WITH THE DOCTORS IN THE TEMPLE . . .	. . . . . 192
XLVI.	MAIROF LANDSHUT. THE SCOURGING OF CHRIST	. . . . . 193
XLVII.	„ „ ST. BARBARA . . . . .	. . . . . 194
XLVIII.	ALBRECHT DÜRER. CHRIST ON THE CROSS . . .	. . . . . 196



## INTRODUCTION.

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THE present exhibition contains a large selection, including all the most important examples, of the primitive woodcuts and metal cuts of the German and Flemish schools belonging to the Department of Prints and Drawings. They have never been exhibited before, and it is thought that they will interest the art-loving public of a generation which has more discernment than its immediate predecessors for the vigour and decorative quality often found in the work of rude and barbarous craftsmen. It must be admitted that high artistic merit is exceptional rather than common in fifteenth century woodcuts, but their anonymous authors often possessed a gift, possibly unconscious, for dramatic presentment, and in some cases a true instinct for beautiful and expressive line. Much of the charm they possess depends, however, upon the addition of gay colour to the native black-and-white of the woodcut as it issued from the press. The colour could be harmonious or garish, and it may be suspected that the happier result was often due to accident; but, be that as it may, the effectiveness of the coloured impressions is greatly enhanced when they are seen at a distance on the wall, instead of being examined closely in the portfolio. It is hardly necessary to point out the importance of these early prints, apart from any question of artistic merit, as evidences of the moral and religious ideas of the age in which they were produced. The great majority are representations of sacred subjects, and they show most clearly what were the objects of popular devotion, and in what manner that devotion found utterance.

The exhibition embraces metal cuts, printed from relief blocks, in addition to woodcuts. Though printed from different materials, these two classes of prints have this in common, that both are cut in relief; that is to say, that all the lines of the composition are left standing in relief and print black when inked upon the surface and submitted to pressure, after the intervening spaces, corresponding to the white paper of the impression, have been lowered and cut

away with the knife. The blocks, whether of wood or of metal, cut by this process were printed either by hand or by the book press, unlike line engravings on copper, which were already being produced at the same period, in which the lines are ploughed out and sunk beneath the surface by the graver, then filled with ink, and passed through the roller press, by which the paper is forced into the hollows and sucks out the ink from the lowered lines. Wood was the material generally employed, but about the middle of the fifteenth century a process known as the *manière criblée*, or dotted style, came into vogue, in which the material used for the blocks was a soft metal, and other tools besides the woodcutter's knife were employed to cut away the surface, or to reduce, vary, and embellish the simple lines produced by ordinary cutting. Some notes on this technique will be found in a special introduction to the section of the guide in which prints of this class are described (p. 25).

The purpose for which woodcuts of this period were produced was generally of a devotional character, and they appear to have been largely sold at monasteries and places of pilgrimage, from which they were brought home by the pilgrims and pasted into their books of devotion. In the latter part of the century there was evidently a considerable production of small cuts made directly for the purpose of illustrating MS. prayer-books, often by a series of some length, as cheap substitutes for miniatures. Many of the woodcuts, however, are secular in subject, and the exhibition includes examples of most of the purposes to which the craft was applied, including, beside single representations of every kind of subject, block-books, book illustrations, broadsides and ex-libris, playing-cards alone being omitted.

Woodcuts of this class are extremely rare, and it is seldom the case that so many as three or four impressions of the same cut have been preserved, while the majority are unique. They are also, in almost every case, anonymous, being scarcely ever signed, even with a monogram, while it is only towards the end of the century that we get any documentary evidence, as in the case of Reuwich, Wolgemut, and Dürer, as to the artist responsible for the design.

The British Museum collection has been formed, for the most part, by purchases at various sales from the middle of the nineteenth century onwards, far the most important occasion being the Weigel sale of 1872, at which many fine specimens were acquired. The very remarkable Grotesque Alphabet of 1464 was presented before 1827 by Sir George Beaumont, but other gifts of this kind



were of rare occurrence till 1895, the year in which the late Mr. William Mitchell presented the whole of his magnificent collection of woodcuts, which was mainly rich in the work of sixteenth century masters, such as Dürer, Cranach, and Holbein, but also included a considerable number of fifteenth century prints. The purchase, in the same year, of the collection of Mr. John Malcolm, of Portlaoich, secured for the department eleven specimens of the dotted style, but no woodcuts. Since 1903, in which the whole collection then in the department was minutely described in an official publication<sup>1</sup> to which the student is referred for all particulars lacking in this brief guide, the chief additions have been the woodcuts (nos. 59 and 195) bought at the sale of Baron Adalbert von Lanna's collection at Stuttgart in 1909, and those (nos. 54, 75, 100, 102-104, 127, and 170) acquired in 1911 at the Huth Sale in London, when the last extensive private collection of such prints remaining in England was dispersed.<sup>2</sup> Some interesting specimens of book illustrations were acquired, chiefly by the generosity of the late Mr. Max Rosenheim, at the dispersal of the Holtrop collection in 1909.

In the arrangement of the exhibition a chronological sequence has been attempted to some extent, but there is not sufficient evidence of date to allow this method to be consistently carried out. The order must be taken as merely approximate, and chronology is occasionally sacrificed for the sake of convenience in placing subjects. In woodcuts of the very earliest period, the end of the fourteenth century to about 1430, the collection is poor, most of the specimens of this date having remained permanently in South German monasteries, like Tegernsee and Mondsee, till they passed, on their suppression, into such public collections as those of Munich and Vienna.

The abbreviation 'Schr.' used throughout the guide, refers to W. L. Schreiber's '*Manuel de l'Amateur de la Gravure sur Bois et sur Métal au XV<sup>e</sup> Siècle*,' Tome i-iii, Berlin 1891-1893. Woodcuts are described in the first two volumes, metal-cuts in the third.

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<sup>1</sup> 'Catalogue of Early German and Flemish Woodcuts preserved in the Department of Prints and Drawings in the British Museum.' By Campbell Dodgson, M.A. Vol. I. 1903.

<sup>2</sup> The principal collections of the class existing in England, apart from the British Museum, are the Guildhall Museum (Willshire Collection), the Ashmolean Museum, Oxford, the Bodleian Library, and the small but precious collection formerly at Althorp, and now in the John Rylands Library at Manchester.

Later volumes deal with block-books (Tome iv, 1902), and illustrated books (Tome v, 1910-11).

The exhibition, commencing immediately to the left of the entrance to the gallery, is confined to the wall-cases (nos. i-ix and xii-xxvii), except that it is continued across the two large screens N and O from the south side of the Gallery to the north.

It is divided into the following sections:—

- I. Single Woodcuts, *c.* 1400-1460. Nos. 1-28. (Cases i-iv).
- II. Specimen leaves of Block-books, and allied Woodcuts, *c.* 1450-70. Nos. 29-44. (Cases iv-vi).
- III. Single Woodcuts, *c.* 1461-1480. Nos. 45-91 (Cases vii-ix and Screen N).
- IV. Single Woodcuts, *c.* 1481-1500. Nos. 92-127 (Screen O and Cases xii-xvi).
- V. Book Illustrations, 1473-1500. Nos. 128-155 (Cases xvi-xix).
- VI. Dotted Prints and other Metal Cuts. Nos. 156-191 (Cases xx-xxiv).
- VII. Woodcuts by Mair of Landshut and Albrecht Dürer. Nos. 192-215 (Cases xxiv-xxvii).

In this last section, as in a few prints comprised in Section V, we pass from anonymous woodcuts to specimens of the work of known artists. Mair of Landshut is known almost entirely as an engraver on copper, his woodcuts being of such rarity that they are represented only in this collection and by a single specimen at Paris. Dürer is represented here only by woodcuts made before 1500. It is hoped that a future exhibition will show him more completely as a sixteenth century artist, surrounded by the contemporaries amongst whom he shines as the supreme, though not the only, genius of his age and country.

CAMPBELL DODGSON.



## SECTION I.

### GERMAN WOODCUTS, 1400-1460.

#### Nos. 1-28.

**1. Christ before Herod.** C.D.—A 10. Schr. 265.

In outline; uncoloured.

Undoubtedly the earliest woodcut in the Museum collection. Its date can hardly be later than the first quarter of the fifteenth century, and is probably nearer to 1400 than to 1425. This and another impression of the same woodcut were attached to the binding of a book, Hieronymus, Vitas patrum, printed by A. Koberger at Nuremberg in 1478, acquired by the Department of Printed Books in 1847. (IC. 7170).

**2. The Martyrdom of St. Erasmus.**

Undescribed.

In outline; uncoloured.  
Purchased in 1904.

An example of the style attributed by the late M. Henri Bouchot to a single artist whom he named 'Le Maître aux boucles,' from the oval loops which occur in the drapery in several instances.

**3. The Martyrdom of St. Sebastian.**

C.D.—A 105. Schr. 1682.

In outline; coloured.  
Purchased at the Weigel sale, 1872.

Early in style. Note the resemblance of the formation of the ground to that in No. 2.

**4. St. Jerome extracting a thorn from the lion's foot.**

C.D.—A 94. Schr. 1546.

In outline; coloured.  
Purchased at the Weigel sale, 1872.

**5. The Scourging of Christ.**

C.D.—A 11. Schr. 309.

In outline; coloured.  
Purchased at the Weigel sale, 1872.

**6. Christ appearing to St. Mary Magdalen.**

C.D.—A 20. Schr. 555.

In outline; coloured.  
Purchased 1860.**7. SS. Barbara and Catherine.**

C.D.—A 71. Schr. 1265.

In outline; coloured.  
Purchased 1879.

This cut, in which the long flowing lines and the large form of crown and nimbus are evidences of early date, has the same provenance as five others, resembling it in colouring and technique, nos. 8-12 and two more, not exhibited. They were inserted in a MS. *Compendium Theologicae Veritatis*.

**8. The Infant Christ with a parrakeet.**

C.D.—A 28. Schr. 786.

In outline; coloured.  
Purchased 1879.

Prints of the Infant Saviour, who is often represented holding a bird, were much used in the fifteenth century as new year's greetings. See nos. 70 and 76 for other examples.

**9. The Martyrdom of St. Sebastian.**

C.D.—A 104. Schr. 1687.

In outline; coloured; badly printed.  
Purchased 1879.**10. The Ecstasy of St. Mary Magdalen.**

C.D.—A 98. Schr. 1600.

In outline; coloured.  
Purchased 1879.**11. St. Leonard.**

C.D.—A 97. Schr. 1588.

In outline; coloured.  
Purchased 1879.**12. The Virgin and Child.**

C.D.—A 56. Schr. 1075.

In outline; coloured.  
Purchased 1879.**13. St. Nicholas of Tolentino.**

C.D.—A 100. Schr. 1635.

In outline; coloured.  
Purchased at the Weigel sale, 1872.

The Saint was canonized in 1446; the woodcut is evidently not much later in date. The legend on the scroll is 'Sanctus nicolaus de tolentino Ordinis sancti augustini.' The birds allude to a miracle of St. Nicholas, by which some roasted partridges were restored to life.



**14. The Emblems of the Passion.**

C.D.—A 112. Schr. 1786.

In outline; coloured.

Purchased at the Weigel sale, 1872.

The emblems and instruments of the Passion are displayed heraldically, and described in the legend at the foot as 'the arms of Jesus Christ.' Similar in style and date to no. 13.

**15. The Pietà.**

C.D.—A 48. Schr. 974.

In outline; coloured.

Purchased 1852.

**16. The Virgin and Child with St. Anne.**

C.D.—A 66. Schr. 1197.

In outline; coloured.

Purchased 1857. Collections: Ottley, McIntosh.

Similar in style, and still more in colouring, to no. 15. The subject, frequent in German art, is known as 'St. Anna selbdritt.' The Virgin, in such groups, is always represented in a subordinate position relatively to her mother, and as a young girl.

**17. St. Jerome extracting a thorn from the lion's foot.**

C.D.—A 93. Schr. 1543.

In outline; coloured.

Purchased at the Weigel sale, 1872.

**18. The Virgin and Child with St. Anne.**

C.D.—A 65. Schr. 1190.

In outline; coloured.

Purchased 1849. Collection: Beckford.

**19. The Annunciation.**

Schr. 47.

In outline; coloured.

Purchased 1910.

This cut forms part of a Passion series, of which eight cuts, including this subject, are preserved in the Germanic Museum at Nuremberg. The Nuremberg set comes from a MS. dated 1449, derived from the convent of Inzighofen.

**20. The Passion, dated 1457.**

C.D.—A 7 (1–4). Schr. 127, 161, 174, 197.

(a) Christ disputing with the doctors in the Temple.

(b) The Last Supper. Inscribed 'lvii ior.'

(c) Christ washing the Apostles' feet.

(d) Christ on the Mount of Olives.

In outline; printed on vellum; coloured and gilded.

Purchased 1856. Collection: Bindon Blood.

**21. The Passion, dated 1457.**

C.D.—A 7 (5–8). Schr. 215, 221, 238, 247.

- (a) The Consternation of the Soldiers.
- (b) The Betrayal of Christ by Judas.
- (c) Caiaphas rending his Robes.
- (d) St. Peter's denial of Christ.

**22. The Passion, dated 1457.**

C.D.—A 7 (9–12). Schr. 231, 268, 252, 296.

- (a) Christ before Pilate.
- (b) Christ before Herod.
- (c) The Mocking of Christ.
- (d) The Scourging of Christ.

**23. The Passion, dated 1457.**

C.D.—A 7 (13–16). Schr. 323, 331, 285, 350.

- (a) Christ crowned with Thorns.
- (b) Ecce Homo.
- (c) Pilate washing his Hands.
- (d) Christ bearing the Cross.

**24. The Passion, dated 1457.**

C.D.—A 7 (17–20). Schr. 656, 662, 676, 447.

- (a) Christ stripped of his Robe.
- (b) Christ awaiting Crucifixion.
- (c) Christ nailed to the Cross.
- (d) Christ on the Cross, with the B. V. Mary and St. John.

**25. The Passion, dated 1457.**

C.D.—A 7 (21–24). Schr. 690, 499, 509, 528.

- (a) Christ descending into Hell.
- (b) The descent from the Cross.
- (c) The Lamentation for Christ.
- (d) The Entombment.

**26. The Passion, dated 1457.**

C.D.—A 7 (25–28). Schr. 543, 551, 558, 569.

- (a) The Resurrection.
- (b) The Holy Women at the Sepulchre.
- (c) Christ appearing to St. Mary Magdalen.
- (d) The incredulity of St. Thomas.

**27. The Man of Sorrows.**

C.D.—A 33. Schr. 864.

In outline; coloured (a fragment).  
 Purchased at the Weigel sale, 1872.

A cut of unusual beauty and refinement, perhaps Flemish rather than German.

**28. St. George and the Dragon.** C.D.—A 82. Schr. 1448.

With some hatching; partially coloured.

Purchased at the Drugulin sale, 1866.

A woodcut of uncommon and original style, approaching that of the best block-books somewhat closely, and, like them, probably produced in the Netherlands about 1450–60. In the catalogue of the Drugulin sale it was described as a portrait of Philip the Good, Duke of Burgundy, represented as St. George. The shading and modelling, especially of the horse, are carefully produced by short lines, straight or curved as the occasion requires, combined with dots.

## SECTION II.

SPECIMENS OF BLOCK-BOOKS AND WOODCUTS OF ALLIED  
CHARACTER.

## Nos. 29–44.

There is no evidence for dating any of the existing block-books much before 1460, and the theory that they represent a stage in the evolution of the printed books before the discovery of printing with movable type, is obsolete. Dates cut upon the blocks or arrived at by external evidence range from 1467 to 1474. But the presence or absence of such dates is accidental, and the argument depends mainly on the evidence afforded by the style of the woodcuts themselves. The earliest examples extant are certain German editions of the less-known works which differ from the more famous block-books in that the text is written, not cut, so that they belong to the period of transition in which the Briefmaler had learnt to reproduce the design by mechanical means but had not yet taken to printing the text. Such examples are the *Symbolum Apostolicum* at Vienna (1450–60) and at Heidelberg (c. 1460), and an isolated *Biblia Pauperum* (c. 1455–60) also at Heidelberg, which is quite independent of the series of editions which began in the Netherlands and was copied in Germany. A few block-books produced in the Netherlands are also found with MS. text. The earliest of these is the *Legend of St. Servatius*, which can be dated on historical grounds after 1458. The great group of block-books with xylographic text is certainly posterior in date to the invention of printing. The earliest and finest editions of the *Biblia Pauperum*, *Canticum Canticorum*, *Ars Moriendi*, and *Speculum Humanæ Salvationis* were produced in the Netherlands about 1460–65. All these books have certain characteristics in common which connect them with this period; a thorough adoption of straight lines and



angular folds in the drapery, showing the influence of the great Flemish school of painting in full force, combined with a high development of hatching, which was only used in a rudimentary way before 1455-60. The whole group ranks high above the average of fifteenth century woodcuts, and betrays a true artistic inspiration which is seldom to be found except in a few other examples of kindred style and origin, like the Grotesque Alphabet of 1464 in this collection (nos. 37-44.)

Most of the block-books in the British Museum are in the Department of Printed Books. The Department of Prints and Drawings possesses, however, an almost complete *Biblia Pauperum*—thirty-eight leaves out of forty of Sotheby's fifth edition—and fragments, chiefly presented by Mr. Mitchell, of other editions of this work and of the Apocalypse. Examples of these are exhibited here in order to illustrate one of the most interesting uses to which the art of woodcutting was put in the fifteenth century.

**29. *Biblia Pauperum*.** Signature 'm' of Schreiber's first edition.

Purchased 1845.

The Transfiguration.

Types: (l.) the three angels appearing to Abraham;  
(r.) Shadrach, Meschach and Abed-nego in the fiery furnace.

**30. *Biblia Pauperum*.** Signature 'k.' (second alphabet) of Schreiber's first edition.

Purchased 1845.

The piercing of Christ's side.

Types: (l.) the Creation of Eve; (r.) Moses striking the rock.

**31. *Biblia Pauperum*.** Signatures 'a' and 'b' of Schreiber's third edition (two on one sheet).

Purchased 1845.

(a) The Annunciation.

Types: (l.) the Temptation of Eve; (r.) Gideon and the Fleece.

(b) The Nativity.

Types: (l.) the burning bush; (r.) Aaron's rod that budded.

**32. *Biblia Pauperum*.** Signature 'c' of Schreiber's third edition.

Purchased 1845.

The Adoration of the Magi.

Types: (l.) Abner and David; (r.) Solomon and the Queen of Sheba.

- 33. Biblia Pauperum.** Signature 'n' (second alphabet) of Schreiber's fourth edition.

Presented by W. Mitchell, Esq., 1895.

The Incredulity of St. Thomas.

Types: (l.) the angel speaking to Gideon; (r.) Jacob wrestling with the angel.

- 34. Biblia Pauperum.** Signature 'o' (second alphabet) of Schreiber's fourth edition.

Presented by W. Mitchell, Esq., 1895.

The Ascension.

Types: (l.) the Translation of Enoch; (r.) Elijah taken up in a chariot to heaven.

- 35. The Apocalypse.** Signature 'l' of Schreiber's third edition.

Presented by W. Mitchell, Esq., 1895.

The four and twenty Elders (actually thirteen are shown) in adoration of the Almighty; the seventh angel blowing a trumpet; the temple of God, with two angels censuring the ark of the covenant.

- 36. Antichrist and the Fifteen Signs.** Fol. 2 of part 2 of Schreiber's first edition.

The lower half of a leaf from the second part of the block-book, which depicts the fifteen signs that shall precede the day of Judgment. This portion represents the second sign, the drying up of the sea.

#### THE ALPHABET OF 1464.

This alphabet, consisting of twenty-three letters (omitting J, U and W), followed by a design of ornamental foliage, resembles both in draughtsmanship and cutting the block-books of the best period and affords in itself a confirmation of the date assigned to them. The letter A, unfortunately mutilated in this impression, is dated 1464, and this date is repeated both on a set of copies engraved on copper by the engraver known as the Master of the Banderoles and on a woodcut copy, smaller in dimensions and inferior in workmanship to the original, which is preserved at Basle. The original alphabet was not issued in book form, and cannot count as a block-book. The evidence of the watermarks and margins prove that it was originally issued in three sheets, and so arranged that if the sheets were laid end to end the whole alphabet would have run consecutively in two rows, from A to M and from N to Z.

This impression of the alphabet, lacking the letters S, T, V and a portion of A, was presented by Sir George Beaumont (1753-1827)

who acquired it before 1819. It was long believed to be unique, but a second example, lacking only the lower portion of the N, was sold at Sotheby's with the library of a Glasgow collector in 1910 and was bought by Mr. C. W. Dyson Perrins (See *The Burlington Magazine*, xvii, 362). Photographs of the letters A, S, T and V in that copy are exhibited here at the end of the originals. The British Museum set of the original alphabet was published in facsimile by the Trustees in 1899.

**37. The letters A (fragment), B, C.**

C.D.—A 131. Schr. 1998.

**38. The letters D, E, F.**

**39. The letters G, H, I.**

**40. The letters K, L, M.**

**41. The letters N, O, P.**

**42. The letters Q, R, and a fragment of S.**

**43. The letters X, Y, Z and ornamental foliage.**

**44. The letters A, S, T, V.**

Photographic reproductions of letters missing in the Museum copy.

### SECTION III.

#### GERMAN WOODCUTS, 1460–1480.

#### Nos. 45–80.

**45. The Trinity, inscribed 'Signum Sancti Spiritus, 1464.'**

C.D.—A 25. Schr. 738.

In outline, with rudiments of hatching; coloured.  
Purchased at the Weigel sale, 1872.

**46. St. Dorothy.**

C.D.—A 80. Schr. 1398.

In outline; coloured and incrustated with quartz crystals and tinsel.  
Presented by W. Mitchell, Esq., 1895.

**47. St. Jerome in penitence.**

C.D.—A 92. Schr. 1538.

In outline, with rudiments of hatching; coloured.  
Purchased at the Weigel sale, 1872.



48. **St. John the Baptist.** C.D.—A 88. Schr. 1510.

In outline, with slight hatching; coloured.  
Purchased at the Weigel sale, 1872.

49. **St. Barbara.** C.D.—A 69. Schr. 1249.

In outline, with slight hatching; coloured.  
Purchased at the Weigel sale, 1872.

50. **St. Catherine.** C.D.—A 70. Schr. 1321.

In outline, with slight hatching; coloured.  
Purchased at the Weigel sale, 1872.

51. **SS. Antony and Sebastian.** C.D.—A 68. Schr. 1232.

In outline, with slight hatching; coloured.  
Purchased at the Weigel sale, 1872.

This woodcut is connected with a considerable number of others by the sharply bent and hooked folds which may be observed in the habit of St. Antony, and in several of the numbers which follow. This St. Antony is an inferior and reversed copy of the saint in a woodcut in the Dom-Gymnasium at Magdeburg, where he is accompanied, however, by St. Christopher. A better copy of both these saints together is at Stuttgart.

52. **Christ on an ornamental cross, with the Virgin and St. John, and angels.** C.D.—A 43. Schr. 941.

In outline, with slight hatching; coloured.  
Purchased 1867. Collection: v. Sternberg-Manderscheid.

53. **The Virgin and Child in glory, with angels.**

C.D.—A 58. Schr. 1109.

In outline, with slight hatching; coloured.  
Purchased 1856.

54. **St. Jerome extracting a thorn from the lion's foot.**

Schr. 1551.

In outline, with slight hatching; coloured.  
Purchased at the Huth sale, 1911.

Another impression has recently been discovered in the University Library, Munich.

55. **The Virgin and Child seated before a curtain.**

C.D.—A 54. Schr. 1058.

In outline, rounded folds, slight hatching; coloured.  
Presented by W. Mitchell, Esq., 1895.

56. **St. Jerome extracting a thorn from the lion's foot.**

C.D.—A 90. Schr. 1527.

In outline, with some firm hatching; coloured.  
Purchased 1867.

A good and deceptive copy of a still finer original in the Dom-Gymnasium at Magdeburg (Berlin *Jahrbuch*, 1908, xxix, 223). An impression at Weimar is from a different block again.

- 57. The Raising of Lazarus.** C.D.—A 6. Schr. 145.  
With rather advanced hatching; coloured.  
Purchased 1845.
- 58. The Mass of St. Gregory.** C.D.—A 84. Schr. 1463.  
In outline, with xylographic text at foot; coloured.  
Purchased at the Weigel sale, 1872.
- 59. The Beheading of St. John the Baptist.** Schr. 1516.  
In outline, with very slight hatching; coloured.  
Purchased at the Lanna sale, 1909. Another impression is at Berlin.
- 60. The Beheading of St. John the Baptist.** C.D.—A 89. Schr. 1517.  
In outline, with very slight hatching; coloured.  
Purchased at the Weigel sale, 1872.  
A free copy in reverse of no. 59, to which it is much inferior in expression and fineness of execution, though the variations show some originality.
- 61. St. Bridget of Sweden.** C.D.—A 75.  
In outline; coloured.  
Purchased 1890.  
The complete absence of hatching indicates a somewhat earlier date than that of the adjoining numbers.
- 62. St. Dominic.** C.D.—A 79. Schr. 1387.  
In outline; coloured.  
Presented by W. Mitchell, Esq., 1895.
- 63. Christ on the Cross, between the Virgin and St. John.** C.D.—A 15. Schr. 418.  
In outline; coloured.  
Purchased 1845.  
Rough and rather primitive in appearance, but probably not early.
- 64. St. Wolfgang.** C.D.—A 107. Schr. 1737.  
With slight hatching; coloured.  
Purchased at the Weigel sale, 1872.
- 65. The Virgin and Child.** C.D.—A 53. Schr. 1029.  
With hooked folds and slight hatching; coloured.  
Purchased at the Weigel sale, 1872.  
A copy, of which two other impressions are known, at Brunswick and Wolfenbüttel. The original is in the collection of Baron Edmond de Rothschild at Paris.

66. **Christ stripped of his raiment before the Crucifixion.** C.D.—A 12. Schr. 365.

With slight hatching; coloured.  
Purchased at the Weigel sale, 1872.

67. **The Lamentation for Christ.** C.D.—A 47. Schr. 972.

Hatching freely used; coloured.  
Purchased 1856.

68. **The Last Judgment.** C.D.—A 22. Schr. 602.

With slight hatching; coloured.  
Purchased at the Weigel sale, 1872.

69. **The Virgin and Child.** C.D.—A 52. Schr. 1024.

With hooked folds and slight hatching; uncoloured.  
Purchased at the Weigel sale, 1872.

Other woodcuts exist from the same design, but not from the same block, at Paris and Munich (Schr. 1023), and Breslau (copy of Schr. 1023).

70. **The Infant Christ on a flower.** C.D.—A 27. Schr. 779.

Hatching freely used; coloured.  
Purchased at the Weigel sale, 1872.

Copied from an engraving by the Master E. S. This is a New Year's greeting (see no. 8).

71. **St. Vincent Ferrer.** C.D.—A 106. Schr. 1730.

In outline, with rudimentary hatching; coloured.  
Presented by W. Mitchell, Esq., 1895.

72. (a) **The Sacred Monogram with four Dominican Saints.** C.D.—A. 116.

A late coloured woodcut, perhaps after 1500.  
Presented by W. Mitchell, Esq., 1895.

- (b) **The Sacred Monogram.** C.D.—A 117. Schr. 1813.

In outline; coloured. Good and early.  
From the Weigel sale, 1872.

73. **St. Jerome in Penitence.** C.D.—A 95. Schr. 1547.

Hatching freely used; long xylographic inscription; coloured.  
Purchased 1852.

74. **The Virgin and Child with Eight Virgin Saints.** C.D.—A 64. Schr. 1170.

With slight hatching; coloured (imperfect).  
Purchased at the Weigel sale, 1872.

Doubtless an inferior copy of some older woodcut. A better cut of this subject exists at St. Gallen. The saints are Catherine, Dorothy, Barbara, Ursula, Lucy, Apollonia, Margaret, and another imperfectly preserved.



- 75. The Martyrdom of St. Ursula and her Companions.**  
Schr. 1710.

With hatching; coloured.  
Purchased at the Huth sale, 1911.

- 76. The Infant Christ seated, among flowers.**  
C.D.—A 31. Schr. 818.

With some hatching; coloured.  
Purchased at the Weigel sale, 1872.

Probably a New Year's greeting. See Nos. 8 and 70. A small miniature of an allied subject is placed on the same mount as the woodcut.

- 77. The Genealogical Tree of the Dominican Order.**  
Dated 1473. C.D.—A 111. Schr. 1776.

With hatching; coloured.  
Purchased at the Weigel sale, 1872.

Another impression was in the Huth collection.

- 78. The Sacred Monogram with Crucifix and Symbols of the Four Evangelists.** C.D.—A 114. Schr. 1809.

In outline; coloured.  
Purchased at the Weigel sale, 1872.

- 79. St. Jerome extracting a thorn from the lion's foot.**  
C.D.—A 91. Schr. 1537.

With careful hatching; coloured.  
Purchased at the Weigel sale, 1872.

At least two other impressions exist, and there is more than one metal-cut from the same design (see No. 173 for one of these).

- 80. The Mass of St. Gregory.** C.D.—A 83. Schr. 1458.

With careful hatching and long xylographic inscription; coloured.  
Purchased 1845.

#### SECTION IV.

GERMAN, FLEMISH AND ENGLISH WOODCUTS, 1481-1500.

#### Nos. 81-125.

- 81. Christ on the Cross.** C.D.—A 18. Schr. 485.

With some hatching; coloured.  
Purchased at the Weigel sale, 1872.

- 82. A Confession Table. Signed 'Hanns Schawr' and dated 1481.** C.D.—A 120. Schr. 1855.

In outline, with long xylographic text; coloured.  
Purchased at the Weigel sale, 1872.

One other woodcut by Hans Schawr or Schauer is known, an undated Virgin with the Rosary (Schr. 1128) at Nuremberg. He appears as a printer of books in 1482, when he issued the first book printed at Munich. He afterwards printed at Augsburg from 1491 to 1500. He thus affords an interesting example of a woodcutter and 'Briefmaler' going over to the business of printing with movable type.

- 83. The Ten Ages of Man. Dated 1482.**

In outline, with xylographic text; coloured.  
Purchased at the Weigel sale, 1872.

- 84. Moses, the Ten Plagues, and the Ten Commandments.** C.D.—A 118. Schr. 1844.

With hatching and long xylographic text; coloured.  
Purchased at the Weigel sale, 1872.

- 85. The Death of the Virgin.** C.D.—A 24. Schr. 710.

With hatching; coloured.  
Presented by W. Mitchell, Esq., 1895.

- 86. St. Peter Martyr.** C.D.—A 102. Schr. 1665.

In outline, with slight use of hatching; coloured.  
Purchased at the Weigel sale, 1872.

- 87. The Conversion of St. Hubert.** C.D.—A 87. Schr. 1500.

With slight hatching; coloured.  
Purchased at the St. Aubyn sale, 1856.

- 88. The Crucifixion and the Auxiliary Saints ('Nothelfer')—first half.** C.D.—A 109 (a). Schr. 1762.

In outline; coloured.  
Purchased at the Weigel sale, 1872.

- 89. The Fourteen Auxiliary Saints ('Nothelfer')—second half.** C.D.—A 109 (b). Schr. 1762.

In outline; coloured.  
Purchased at the Weigel sale, 1872.

- 90. The Virgin standing in prayer, in a robe decorated with ears of corn.** C.D.—A 49. Schr. 1005.

With hatching; coloured.  
Purchased 1867.

**91. The Sultan of Turkey.** C.D.—A 133. Schr. 2008.

In outline; coloured.

Presented by W. Mitchell, Esq., 1895.

**92. Abraham sacrificing Isaac.** C.D.—A 1. Schr. 16.

With hatching; coloured.

Purchased 1860.

**93. Christ on the Cross appearing to a sick person.**

C.D.—A 46. Schr. 969.

With hatching; coloured.

Purchased 1845.

Another impression is at Stuttgart. The woodcut bears the name of Hans Husser, who is perhaps identical with Hans Hauser, of Ulm (see No. 141).

**94. Christ, with a scroll bearing a MS. inscription.**

C.D.—A 32. Schr. 837.

In outline; coloured.

Purchased 1852.

The words on the scroll are a quotation from Proverbs xiii, 3 and xviii, 21. 'He that keepeth his mouth keepeth his life. Death and life are in the power of the tongue.'

**95. St. Bridget of Sweden writing her Revelations.**

C.D.—A 73. Schr. 1290.

With hatching; coloured.

Purchased 1897.

The arms in the lower corners are those of Bavaria and Dettingen. The print is said to have come from Altomünster. Maria-Altomünster, the first famous Brigittine convent in Bavaria, was founded in 1487 and occupied in 1497 by nuns from Maria-Maihingen, in the territory of Dettingen.

**96. The Virgin and Child and St. Bernard.**

C.D.—A 72. Schr. 1274.

With hatching; uncoloured.

Purchased 1865.

**97. Christ on the Cross, between the Virgin and St. John.**

C.D.—A 14. Schr. 405.

In outline, with very little hatching; coloured.

Purchased 1846.

This is a copy on wood of a dotted print formerly in the Lanna Collection, which is itself a copy from an engraving by the Master of St. Erasmus. The background shows a rough attempt to reproduce the decoration, a pattern of flowers, of the background of the dotted print.



**98. Christ on the Cross, between the Virgin and St. John.**

C.D.—A 13. Schr. 395.

With hatching; printed on vellum; coloured.  
Purchased 1860.

Probably from the Canon of a Missal, but the edition has not been identified, and the cut is not included in Schreiber's "Christus am Kreuz," 1910.

**99. The Virgin and Child with a Rosary.**

C.D.—A 59. Schr. 1133.

In outline, with a xylographic indulgence; coloured.  
Purchased at the Weigel sale, 1872.

**100. St. Andrew.**

Schr. 1189.

With hatching; coloured.  
Purchased at the Huth sale, 1911.

**101. St. Elizabeth of Hungary.**

C.D.—A 80.\*

In outline; coloured.  
Purchased 1901.

**102. The Martyrdom of St. Catherine.**

Schr. 1343.

With hatching; coloured.  
Purchased at the Huth sale, 1911.

**103. St. Dorothy.**

Schr. 1402.

In outline; coloured.  
Purchased at the Huth sale, 1911.

The triple representation of the Infant Christ in this subject is very unusual and difficult to explain.

**104. (a) St. John the Evangelist.**

Schr. 1523.

**(b) St. John the Baptist.**

Schr. 1514.

In outline (b); with hatching (a); coloured.  
From the Huth Collection. Presented by J. P. Heseltine, Esq., 1913.

**105. (a) The Virgin and Child enthroned.**

C.D.—A 55 (1). Schr. 1066.

**(b) St. James the Greater.** C.D.—A 55 (2). Schr. 1505.

**(c) St. Paul.** C.D.—A 55 (3). Schr. 1649.

With hatching; coloured.  
Purchased 1860.

**106. The Annunciation.**

C.D.—A 2. Schr. 36.

With hatching; coloured.  
Purchased 1860.

**107. The Ecstasy of St. Mary Magdalen.**

C.D.—A 99. Schr. 1602.

With slight hatching; coloured.  
 Purchased at the Weigel sale, 1872.

**108. (a) St. Antony the Hermit.**

C.D.—B 13 (1). Schr. 2541.

**(b) The Martyrdom of St. Erasmus.**

C.D.—B 13 (2). Schr. 2622.

**(c) St. Macharius.**

C.D.—B 13 (3). Schr. 2691.

With careful hatching; coloured.

On leaves from a Flemish prayer-book. Purchased 1861. The following woodcuts, to No. 115, are all Dutch or Flemish.

**109. (a) St. Martin.**

C.D.—B 13 (4). Schr. 2706.

**(b) St. Nicholas.**

C.D.—B 13 (5). Schr. 2714.

**(c) St. Roch.**

C.D.—B 13 (6). Schr. 2724.

**110. (a) St. Sebastian.**

C.D.—B 13 (7). Schr. 2728.

**(b) St. Barbara.**

(8). Schr. 2559.

**(c) St. Catherine.**

(9). Schr. 2582.

**(d) St. Margaret (a dotted print).**

C.D.—B 15 (3). Schr. 2699.

**111. (a) The Virgin and Child with SS. Catherine and Barbara.**

C.D.—A 62. Schr. 1154.

**(b) The Virgin and Child with SS. Joseph, Anne and Joachim**

C.D.—A 63. Schr. 1213.

With hatching; coloured.  
 Purchased 1856.

Both printed at the Brigittine Convent of Marien Water, near Hertogenbosch in Holland.

**112. The Virgin and Child giving the Rosary to St. Dominic.**

C.D.—A 60.

With full hatching; coloured; probably after 1500.  
 Presented by W. Mitchell, Esq., 1895.

**113. St. Peter.**

C.D.—A 101. Schr. 1654.

With full hatching; coloured.  
 Purchased 1861.

On a leaf from a Flemish prayer-book.

**114. The Holy Family, with a Brigittine nun in adoration.**

C.D.—A 61. Schr. 1141.

With full hatching; coloured.  
 Purchased 1856.

Probably produced at Marienwater, about or after 1500.

115. **St. Bridget of Sweden.** C.D.—A 74. Schr. 1302.

With full hatching; coloured.  
Purchased at the Weigel sale, 1872.

This cut has the address 'Maria Sterre,' the name of a  
Brigittine convent at Gouda.

116. **The Mass of St. Gregory.** C.D.—A 86. Schr. 1485.

With hatching; coloured.  
Purchased 1860.

Probably an Augsburg book-illustration.

117. **The Mass of St. Gregory.** C.D.—A 85. Schr. 1477.

With hatching; coloured.  
Purchased 1845.

118. **The Image of Pity.** C.D.—A 34. Schr. 869.

In outline, with slight hatching; xylographic text; coloured.  
Purchased 1857.

The only English woodcut of the fifteenth century in the  
Department.

119. **St. Jerome.** C.D.—A 96. Schr. 1559.

With hatching; coloured.  
Purchased 1860.

120. (a, b) **A pair of ornamental patterns.**  
C.D.—A 132. Schr. 2004, 2005.

In outline; uncoloured.  
Presented by W. Mitchell, Esq., 1895.

Such blocks were used for printing patterns on textiles or  
paper for ornamental purposes.

121. **Three book-plates.**

(a) **Wilhelm von Zell.** C.D.—A 136. Schr. 2037.

(b) **Hilprand Brandenburg.** C.D.—A 138. Schr. 2038.

(c) **Radigunda Eggenberger.** C.D.—A 139. Schr. 2978.

Duplicates from the Franks collection of ex-libris; (a) uncoloured;  
(b, c) coloured.

All three book-plates are derived from books formerly in the  
Carthusian Monastery of Buxheim, near Memmingen, to  
which they had been presented by the three persons whose  
arms they bear. That of Zell is not necessarily of early  
date, being found in books presented by Zell to Buxheim,  
according to inscriptions, as late as 1512 and 1519, though  
Zell himself is heard of as early as 1479. Book-plates  
b and c, on the other hand, are evidently of the fifteenth  
century. Georg Gossenbrot, the husband of Radigunda  
Eggenberger, died in 1502.

**122. Memento Mori, with wishes for the New Year.**

C.D.—A 124. Schr. 1893.

Uncoloured.

Presented by W. Mitchell, Esq., 1895.

The name Hans Kurcz, which occurs on the hem of the woman's garment, is that of a Munich poet, Johannes Kurtz or Curtius Eberspachius, whose verses are found on broadsides of the first decade of the sixteenth century. This woodcut is probably of that date.

**123. Allegory of the World.**

C.D.—A 122. Schr. 1876.

With hatching; coloured.

Purchased 1865.

The verses explain the symbolism of the woodcut in the following manner. The general thought is that the world is deceitful and unsteady, and that her servants come, like herself, to a bad end. The crown and peacock's feathers betoken pride. The cup signifies unchastity; the ass, sloth; the forked stick, avarice. The two wings are worldly fame and praise. The cloth round her waist is an emblem of insecurity; so is the crane's leg standing on the globe. The bite of death will one day dash her pride to the ground. The dog is not mentioned in the verses.

**124. The Lord's Prayer and the Four Ages of the World.**

C.D.—A 121. Schr. 1862.

Uncoloured.

Presented by W. Mitchell, Esq., 1895.

The four ages of the world are from Adam to Moses, from Moses to the Nativity of Our Lord, from the Nativity to Pentecost, and from Pentecost to the Day of Judgment. Four seasons in the church's year are associated with these ages in the text that runs round the sides of the print. Another edition of this woodcut has text by Johannes Curtius of Munich (see no. 122).

**125. Christ upon a Tau Cross.**

C.D.—A 42. Schr. 931.

Coloured.

Purchased, 1852.

The Tau Cross was regarded as a charm against pestilence. This woodcut is of the beginning of the sixteenth century, but the colouring follows the fifteenth century tradition. The text is printed with the type of Johann Othmar of Augsburg.



## SECTION V.

## GERMAN BOOK-ILLUSTRATIONS AND BROADSIDES, 1473–1500.

## Nos. 126–155.

Illustrations of this period are sparingly and unevenly represented in the Department. While a few centres, especially Augsburg, Nuremberg and Basle, are represented by a number of fairly typical examples, very little is here from others of importance, such as Ulm, Strassburg, Mainz and Cologne.

The earliest illustrated books were issued soon after 1460 from the press of Pfister at Bamberg. Then comes a long interval till about 1470, when the prolific production of the Augsburg presses begins, the earliest illustrated book actually dated being of the year 1471. In the early period, before 1480, Ulm was the other principal seat of book-illustration, its woodcuts being on a higher artistic level than those of the other Suabian town. Other places where the art of illustration occasionally rose to a height of unusual excellence were Cologne, Lübeck, Mainz, and Speier, and at a later period Nuremberg and Basle, where a very remarkable artist, identified by some critics with the youthful Dürer, illustrated books printed by Bergmann von Olpe, about 1493–95.

Very little is known of the artists who produced these illustrations, signatures and documentary evidence of authorship being alike very rare. Modern criticism is at work, however, on sorting them into groups, and attributing them on evidence of style, not always very convincing, to known personalities such as the engraver known as the Master of the Hausbuch. Among the few artists known by documentary evidence to have produced illustrations at this period are Erhard Reuwich, of Mainz, Michael Wolgemut and Wilhelm Pleydenwurff at Nuremberg, and Albrecht Dürer at Basle (in at least one well authenticated instance, the St. Jerome of 1492) and Nuremberg. Even if the authorship of the cuts remains unknown, woodcuts from books of which the date and place of origin are definitely ascertained afford a valuable standard of comparison for examples of which the origin is uncertain.

## AUGSBURG ILLUSTRATIONS.

126. *Salvator Mundi.* 1473. C.D.—D 1. Schr. 833.

Coloured.

Presented by W. Mitchell, Esq., 1895.

This cut was used in a Plenarium without name of place or printer, but printed with the types of Günther Zainer,

Augsburg, 3 March, 1473, fol. (Proctor 1534, Schreiber 4945, B.M.—IB. 5444). A copy was used in J. Bämle's *Plenarium* of 1474 (Schreiber 4947), but the original was used again in G. Zainer's edition of 1474 (Schreiber 4946).

**127. St. Veronica with the Sudarium or Holy Face.** 1476.  
Schr. 1721.

Coloured.  
Purchased at the Huth sale, 1911.

From J. Bämle's *Chronica von allen Königen und Kaisern*, J. Bämle, Augsburg, 12–25 October, 1476, fol. (Proctor 1615, Schreiber 3754, B.M.—IB. 5668, lacking this woodcut).

**128. Christ at the Column.** 1476. C.D.—D 3. Schr. 650.

Uncoloured.  
Purchased 1856.

From Jacob Sprenger's *Erneuerte Rosenkranzbruderschaft* (J. Bämle, Augsburg, 1476), fol. (Proctor 1620, Schreiber 5292, B.M.—IA. 5682).

**129. Christ as Judge, with the four and-twenty Elders.**  
1480. C.D.—D 4. Schr. 611.

Coloured.  
Purchased 1858.

From Otto von Passau, *Die vierundzwanzig Alten*, A. Sorg, Augsburg, 1480, fol. (Proctor 1671, Schreiber 4878, B.M.—IB. 5890).

**130. Two Cuts from Conrad von Megenberg's Buch der Natur.** 1475. C.D.—D 2 (1, 2A).

(a) **Two physicians examining a patient.** Schr. 1933.

(b) **The Spheres and Elements.**

Coloured.  
(a) Presented by W. Mitchell, Esq., 1895.  
(b) Presented by Sir A. Wollaston Franks, K.C.B., 1895.

From the *Buch der Natur*, three editions of which were printed by J. Bämle in 1475, 1478 and 1481 (Proctor 1613, 1626, Schreiber 3778–3780, B.M.—IB. 5665, 5704).

**131. Two Cuts from Conrad von Megenberg's Buch der Natur.** 1475. C.D.—D 2 (2B, 3).

(a) **Fishes and Crustaceans.**

(b) **The Spheres and Elements.**

Coloured.  
Presented by Sir A. Wollaston Franks, K.C.B., 1895.

132. **Two Cuts from Conrad von Megenberg's Buch der Natur.** 1475. C.D.—D 2 (4, 5).

(a) **Insects.**

(b) **Trees.**

Coloured.

Presented by Sir A. Wollaston Franks, K.C.B., 1895.

133. **The Twelfth Elder giving instruction.** 1480.

Coloured.

Presented by Max Rosenheim, Esq., 1909. Collection: Holtrop.

From Otto von Passau, *Die vierundzwanzig Alten*, A. Sorg, Augsburg, 1480, fol. (see no. 129 for another cut from the same book).

134. **A cut from Das Buch genannt der Seuse.** 1482.

Coloured.

Presented by Max Rosenheim, Esq., 1909. Collection: Holtrop.

From the edition of the writings of the mystic Heinrich Suso, printed by Anton Sorg, 1482, fol. (Proctor 1685, Schreiber 5325, B.M.—IB. 5943).

135. **Christ on the Cross, between the B. Virgin Mary and St. John.** 1484.

Coloured.

Purchased 1910. Collection: Holtrop.

From *Auslegung des Amts der heiligen Messe*, J. Bämle, 1484, fol. (Proctor 1628, Schreiber 4644, B.M.—IB. 5716).

136. **Hans Burgkmair. The Virgin and Child, with the patron saints of the diocese of Constance, SS. Conrad and Pelagius.** 1499. C.D. II. 420, 192. Schr. 2022.

Coloured.

Purchased at the Schreiber sale, 1909.

This is the earliest certain woodcut by the famous Augsburg artist, Hans Burgkmair (1473–1531). Several illustrations to liturgical books printed by Erhard Ratdolt about 1499–1502 have only recently been recognised as his work. The exact book in which this woodcut first appeared has not been discovered; it is probably from a Constance Missal printed in 1499 of which no copies are known to be extant. A second state, with the head of St. Pelagius altered, appeared in a Constance Missal of 1505.

## ULM ILLUSTRATIONS.

137. **Johannes von Armszheim. Map of the World.** 1482.  
C.D.—D 33.

Coloured.

Transferred from the Dept. of Printed Books. Collection: Bagford.

From Ptolemaeus, *Cosmographia*, L. Holle, Ulm, 1482, fol. (Proctor 2580, Schreiber 5031, B.M.—IC. 9303-6). The woodcut is signed 'Insculptum est per Johannē Schnitzer de Armszheim,' the most explicit, though not the earliest case of a wood-engraver's signature in the fifteenth century.

138. **Four cuts from an explanation of the Apostles' creed.** 1485.  
C.D.—D 34.

Coloured.

From *Erklärung der zwölf Artickel des Cristenlichen gelaubens*, C. Dinckmut, Ulm, 1485, fol. (Proctor 2566, Schreiber 4106, B.M.—IB. 9348).

139. **Four cuts from an explanation of the Apostles' creed.** 1485.  
C.D.—D. 34.

As no. 138.

140. **The Holy Face, with a printed Indulgence.**  
C.D.—A 26. Schr. 769.

Coloured, with printed text, undated.

Presented by W. Mitchell, Esq., 1895.

The prayer and statement of indulgence are printed with the type of Conrad Dinckmut, of Ulm, about 1480-82 (Proctor 2559 A, B.M. Cat. of Incunabula, ii, p. 533). There is another impression at Nuremberg, and a third, without the text, in the Ashmolean Museum at Oxford.

141. **Death in the Jaws of Hell.** C.D.—A 125. Schr. 1894.

Coloured, with printed text in verse, undated.

Purchased 1872.

At the foot of the broadside is the address, Hanns Hauser briefmaler zu Ulme (Proctor 2598 A, B.M. Cat. of Incunabula, ii, p. 544). The date is about 1485.

## EARLY BASLE ILLUSTRATIONS.

142. **The Ten Commandments.** C.D.—A 119. Schr. 1845.

Coloured, with printed text, undated.

Purchased 1858.

Printed by an unknown printer at Basle, perhaps Bernhard Richel, about 1475 (Proctor 7788 A, B.M. Cat. of Incunabula, iii, p. 798).



**143. St. Augustine teaching in a church.** 1494.

C.D.—D 14.

Uncoloured.

From the Bagford Collection.

From *Plura et diversa divi Aurelii Augustini Sermonum Opera*, J. Amerbach, Basel, 1494, fol. (Proctor 7605, Schreiber 3395, B.M.—IB. 37380).

BROADSIDE PRINTED AT SPEIER.

**144. Proclamation by the Bishop of Speier.** 1483.

C.D.—A 134. Schr. 2021.

Uncoloured, with text, indirectly dated.

Purchased 1852.

The arms are those of Ludwig von Helmstatt, Bishop of Speier 1478–1504. The cut is attributed by some recent critics to the Master of the Hausbuch. The text is printed by Peter Drach (Proctor 2352 A, B.M., Cat. of Incunabula ii, p. 493).

MAINZ ILLUSTRATIONS.

**145. Frontispiece to Breydenbach's Sanctae Peregrinationes.** 1486.

C.D.—D 20.

Uncoloured.

Presented by W. Mitchell, Esq., 1895.

The first Latin edition of Breydenbach's travels was printed by Erhard Reuwich at Mainz in 1486 (Proctor 156, Schreiber 3628, B.M. Cat. of Incunabula, IB. 331). The illustrations are by Reuwich himself, a native of Utrecht, who accompanied the author on his journey to the Holy Land in 1483, drew the places that he visited, and on their return had the drawings cut on wood and printed the book. The elaborate cross-hatching seen in the frontispiece is remarkable in a woodcut of so early a date.

**146. A Jeweller's Shop. Illustration to Hortus Sanitatis.** 1491.

Coloured.

The *Hortus Sanitatis*, a work on natural history, botany, mineralogy and medicine, was printed at Mainz by J. Meydenbach, 23 June, 1491, fol. (Proctor 160, Schreiber 4247, B.M.—IB. 343).

**147. Eight illustrations from the Hortus Sanitatis.** 1491.

C.D.—D 21.

Coloured. See note on no. 146.

## BAMBERG ILLUSTRATIONS.

- 148. Christ on the Cross, between the Virgin and St. John.**  
1487. C.D.—D 11. Schr. 374.

On vellum, coloured and gilded.  
Purchased 1862.

From the Canon of the Freising Missal, printed by J. Sensenschmidt, Bamberg, 1487, fol. (Proctor 787, Schreiber 4698, B.M. IC. 2634). At the foot of the Cross is a monogram consisting chiefly of the letter H.

## NUREMBERG ILLUSTRATIONS.

- 149. Michael Wolgemut. The Martyrdom of St. James the Less.** 1491. C.D.—D 23.

Coloured.  
Purchased 1860.

From *Der Schatzbehälter*, printed by A. Koberger, Nuremberg, 1491, fol. (Proctor 2070, Schreiber 5202).

- 150. Michael Wolgemut. Two cuts from the Nuremberg Chronicle of Hartmann Schedel.** 1493.

C.D.—D 34 (1, 2).

(a) **The Creator's Hand; a group of angels.**

(b) **The Creation of Adam.**

Uncoloured.  
Presented by Sir A. Wollaston Franks, K.C.B., 1895.

- 151. Four cuts from the Nuremberg Chronicle.**

C.D.—D 24 (11–14).

(a) The Judgment of Solomon; (b) Circe and Ulysses;  
(c) Elijah going up in a chariot to heaven; (d) Herod's banquet.

Uncoloured.

## LATER BASLE ILLUSTRATIONS.

- 152. (a–i) Nine illustrations to S. Brant's *Stultifera Navis*.**  
1494–1497.

Uncoloured.  
Purchased 1912.

These are by different hands, and new cuts were added in later editions, up to 1497, to the original series printed in 1494 by J. Bergmann von Olpe. These are from the edition of 1498. They are by different hands and of unequal merit. The best of them, *e.g.* nos. d, f, i, are by the anonymous 'Master of the Bergmann Press,' who is identified by many critics with the youthful Dürer.

153. (a-i) Nine illustrations to S. Brant's *Stultifera Navis*.

See no. 152. All of them, except c and h, are by the better hand.

## 154. Device of the Basel printer Jacob von Pfortzheim. 1499.

Coloured.

Presented by Max Rosenheim, Esq., 1909. Collection: Holtrop.

## WÜRZBURG ILLUSTRATION.

## 155. The Arms of the Prince – Bishop of Würzburg, Rudolph II von Scherenberg, and of the Chapter of Würzburg. 1495.

Coloured.

Bequeathed by Sir A. Wollaston Franks, K.C.B., 1897.

From *Speciale Missarum secundum Chorum Herbipolensem*, G. Reyser, Würzburg, 1495, fol. (Proctor 2671 A, Schreiber 4708). The design is probably by Michael Wolgemut. This woodcut was introduced in 1495 to replace an engraving on copper by the Monogrammist AG, an engraver of the school of Schongauer, which had been used in the editions of 1481, 1484 and 1491. The Bishop died in 1495, and the woodcut was afterwards used in a second state with the arms of his successor, Lorenz von Bibra, inserted.

## SECTION VI.

DOTTED PRINTS AND OTHER IMPRESSIONS FROM METAL  
BLOCKS CUT IN RELIEF.

## Nos. 156–191.

The dotted style, known in France as the *manière criblée*, from *crible*, a sieve—the earliest form of sieve having been merely a sheet of tin perforated with small round holes—appears to have come in about 1450 and to have been almost abandoned before 1500. The only actually dated specimen, a St. Bernardine at Paris (Schr. 2567), bears the date 1454, and is obviously a very primitive specimen of the style. These prints seem to have been produced in the goldsmiths' shops, and the practice of engraving them for the sake of producing impressions was a development of the earlier custom of decorating metal plates with dots simply for the sake of ornament. The plates were of soft metal, probably an alloy resembling pewter, upon which the engraver worked with the burin, knife, and various punches and stamps designed to produce the dots and more elaborate ornaments, such as rings, stars, *fleur-de-lis*,

and lozenges pierced by a round hole, which are characteristic of the style in its more advanced stages of development. The important thing to understand about these prints is that they are white-line engravings made for relief printing with the same kind of press as was used for woodcuts.<sup>1</sup> It is not essential that there should be dots at all, the design sometimes being produced with white lines only, as in nos. 180, 183, and 185 of the present exhibition. But in all the more important and characteristic specimens of the style the spaces which would otherwise print black are variegated by the use of dots or patterns. The larger spaces were broken up by dots, either of one size or of graduated sizes, sometimes artfully grouped to produce the effect of colour and modelling. Where more definite ornament was needed, especially on drapery, the engraver used stamps or punches, and those surfaces which were meant to be nearer white than black could then be further lightened by covering them with an elaborate and delicate network of white lines, engraved with the *buriñ*, crossing each other at various angles, and going right across the ornaments previously stamped upon the plate, so as sometimes to obliterate them almost entirely. This white-line work is analogous to the highly finished modern work engraved, especially in America, upon wood.

Among the peculiarities of drawing which are characteristic of this style may be noted the frill resembling riband which serves as a convention for clouds, the chequered floors, in which each square is composed of several compartments of black and white, and the curtain with a diaper pattern of conventional flowers, which frequently serves as a background to the figures, varied in many cases by a delicate spray of climbing foliage with occasional flowers upon a black ground. The prints are often enclosed by a *passepoutout*, of which the commonest type is a band of frilled clouds upon a black ground sprinkled with stars, interrupted at the corners by medallions with the Four Evangelists.

Nothing is known of the personality of the engravers of this style. Only two prints, both in this Museum, bear an engraver's name, no. 162*b* (Schr. 2218) being signed 'bartholmeus,' while another (Schr. 2482), quite recently acquired from a private collection at Manchester, where it had been since 1818, bears the signature 'bernhardinus milnet.' Several others bear marks, such as the two clubs saltire which appear upon a group of engravings, one of which is in this collection (no. 160).

Stages in the development of the technique may be traced with some degree of certainty, though the date of the transition from one stage to another cannot be definitely fixed. The earliest specimens are those in which the whole surface, even to the faces and hands of the persons, is covered thickly with dots of various sizes, but all small, made for the most part with the graver or a pointed instru-

<sup>1</sup> The prints sometimes exhibit perforations at the corners, which show that they were nailed to wood-blocks for the purpose of being printed.



ment, only the largest dots being regular in size and shape. The background was entirely cut away, so that the figure stands out in relief from the white paper. No specimen of this very earliest style is in the British Museum. A slight advance was made when the dots were removed from the faces or only sparingly used in the modelling of certain features, as in the 'Mazarin Crucifixion' (no. 156). The probable date of this group is 1450–60. The print last named is remarkable for the careful modelling in certain parts, produced by the grouping of dots of various sizes. This is not a late refinement, but is confined to the earliest prints, and soon disappears, being abandoned in favour of dots of uniform size. In the second group of prints the background was filled in with some kind of ornament, instead of being cut away. A further advance was made when the stamps or punches already mentioned were introduced, to effect by time-saving mechanical means a method of ornamentation which had been previously produced by the separate engraving of each individual form. The fine cross-hatching in white-line, which came in at an early stage, was abandoned towards the end, and some of the later relief plates in this style were cut entirely with the knife.

The engravings in this style seem to have been principally German in origin, and it seems that Cologne was a great centre of their production. They were sometimes used there as book illustrations. It is rarely that any inference as to their place of origin can be drawn from the colouring, which has no very large range, and is generally applied to a portion only of the surface. The designs can be proved in a fair number of instances to be not original, but copied from other engravings. Though somewhat bizarre and frequently faulty in drawing, these prints often produce a decorative effect of considerable charm. Though the total number existing is considerable, they are all rare, and it is seldom that even two or three impressions of the same engraving are extant; the majority are unique.

#### DOTTED PRINTS.

##### 156. Calvary.

C.D.—B 7. Schr. 2333.

Decorated profusely with small dots, the background cut away; a rather early example of the technique; partly coloured.  
Purchased 1845. Collection: W. Y. Ottley.

One of the old names of the *Manière criblée* 'style of the Mazarin Crucifixion,' was derived from this print, which was discovered pasted on the binding of a vellum copy of the so-called Mazarin Bible, which was printed at Mainz about 1452–6. That fact proves little with regard to the date of the engraving, especially as another dotted print which was found in the same volume is in a very different style. Another impression of this Calvary is in the Berlin Cabinet, and a copy in the collection of Baron Edmond de Rothschild.

**157. Christ on the Cross, between the Virgin and St. John.**  
C.D.—B 3. Schr. 2315.

Early style. With diaper background; partly coloured.  
Purchased at the Weigel sale, 1872.

A copy of an engraving by the Master of the Nuremberg Passion.

**158. Four Subjects from a Passion Series.**

C.D.—B 4 (1-4).

(a) **Christ bearing the Cross.** Schr. 2302.

(b) **The Crucifixion.** Schr. 2416.

(c) **Christ on the Cross between the Virgin and St. John.** Schr. 2324.

(d) **The Lamentation for Christ.** Schr. 2474.

With diaper background, partly coloured.  
Purchased at the Weigel sale, 1872.

This Passion series was used to illustrate a book printed with movable type, the only complete copy of which, containing twenty cuts, is at Munich. Fragments of other copies prove that several different editions existed. Incomplete sets of the cuts exist at Berlin, Paris, Oxford, the Guildhall Library, and the Convent of Nonnberg at Salzburg.

**159. Four Subjects from a Passion Series.**

C.D.—B 4 (5-8).

(a) **The Entombment.** Schr. 2364.

(b) **Christ descending into Hell.** Schr. 2424.

(c) **The Resurrection.** Schr. 2376.

(d) **Christ appearing to St. Mary Magdalen.** Schr. 2386.

Provenance, etc., as No. 158.

**160. A Duel between Husband and Wife.**

C.D.—B 22. Schr. 2763.

Early style, the background cut away; partly coloured.  
Purchased at the Weigel sale, 1872.

The subject is a conflict between man and wife for mastery in the house, symbolised by a pair of breeches ('bruch'). The inscriptions are 'Est tibi iam mirum mulierem regere virum,' spoken by the wife, to which the man replies 'Est contra legem reginam regere regem.' There is an old German proverb, 'Die Frau hat die Hosen' (the wife wears the breeches), while 'Sich die Hosen nehmen lassen' is said of the man who does not hold his own.

161. (a) **Christ on the Cross between the Virgin and St. John.** C.D.—B 5. Schr. 2324.

A duplicate of no. 158 (c).

- (b) **Christ on the Cross, the Virgin and St. John seated.** C.D.—B 6. Schr. 2323.

Purchased at the Weigel sale, 1872.

162. **Four Subjects from a Life of Christ.** C.D.—B 1 (1-4).

- (a) **Christ and the Woman of Samaria.** Schr. 2216.

- (b) **The Raising of Lazarus.** Signed 'bartholmeus.' Schr. 2218.

- (c) **Christ's Entry into Jerusalem.** Schr. 2221.

- (d) **Christ purifying the Temple.** Schr. 2228.

Early style, the background incompletely cut away.

From the Malcolm Collection, purchased 1895.

No. 162 (b) is one of the very few examples of a print in this technique bearing a signature.

163. **Eight Subjects from a Life and Passion of Christ.**

- (a) **The Fall of Man.**

- (b) **The Expulsion from Eden.**

- (c) **The Annunciation.** Schr. 2135.

- (d) **The Visitation.**

- (e) **The Nativity.**

- (f) **The Adoration of the Magi.** Schr. 2211.

- (g) **The Circumcision.**

- (h) **The Presentation in the Temple.**

The forty cuts of which these eight form a part have been published in facsimile by Dr. G. Leidinger of Munich. They were acquired in 1912 for presentation to the Museum by an anonymous donor. They are in part copies from engravings by the Master of the Berlin Passion. The majority are unique.

164. **Eight Subjects from a Life and Passion of Christ.**

- (a) **The Flight into Egypt.**

- (b) **The Massacre of the Innocents.**

- (c) **Christ among the doctors in the Temple.**

- (d) **The Entry into Jerusalem.**

- (e) **Christ washing the Apostles' feet.**

- (f) **The Last Supper.** Schr. 2237.

- (g) **Christ on the Mount of Olives.**

- (h) **Christ betrayed by Judas.** Schr. 2257.

**165. Eight Subjects from a Life and Passion of Christ.**

- (a) Christ before Caiaphas.
- (b) Christ before Pilate. Schr. 2270.
- (c) Christ before Herod.
- (d) Pilate washing his hands. Schr. 2276.
- (e) Christ scourged. Schr. 2285.
- (f) Christ crowned with thorns. Schr. 2292.
- (g) Christ mocked.
- (h) Christ bearing the Cross. Schr. 2308.

**166. Eight Subjects from a Life and Passion of Christ.**

- (a) St. Veronica with the Holy Face.
- (b) Christ stripped of his raiment.
- (c) The Crucifixion. Schr. 2419.
- (d) Christ on the Cross.
- (e) Christ taken down from the Cross. Schr. 2355.
- (f) The Entombment.
- (g) Christ descending into Hell. Schr. 2427.
- (h.) The Resurrection. Schr. 2378.

**167. Eight Subjects from a Life and Passion of Christ.**

- (a) The three Maries at the Tomb.
- (b) Christ appearing to St. Mary Magdalen.
- (c) The journey to Emmaus.
- (d) The supper at Emmaus.
- (e) The incredulity of St. Thomas.
- (f) The Ascension.
- (g) The Descent of the Holy Ghost. Schr. 2403.
- (h) The Last Judgment.

**168. St. Jerome in Penitence. C.D.—B 25. Schr. 2678.**

Coloured.

From the Malcolm Collection, purchased 1895.

**169. Two Evangelists. C.D.—B 27.**

- (a) St. Mark. Schr. 2695.
- (b) St. Luke. Schr. 2689.

Coloured. Very similar in style and workmanship to no. 168.  
From the Malcolm Collection, purchased 1895.



- 170. St. Christina.** Schr. 2589.  
 Coloured.  
 Purchased at the Huth sale, 1911.  
 The decoration of the background occurs on a number of prints, which are attributed by Prof. Schreiber to a single artist, whom he named 'Le Maître aux fonds maillés.' This is the only example in the Museum.
- 171. Two prints from a Passion series.** C.D.—B 2.  
 (a) **The Scourging of Christ.** Schr. 2280.  
 (b) **Christ appearing to St. Mary Magdalen.** Schr. 2385.  
 Coloured.  
 From the Malcolm Collection, purchased 1895.
- 172. St. Francis receiving the stigmata.** C.D.—B 21. Schr. 2625.  
 Uncoloured.  
 Purchased 1851.  
 In the treatment of the features and of the animals this print displays a certain affinity with nos. 168 and 169.
- 173. St. Jerome extracting a thorn from the lion's foot.** C.D.—B 24. Schr. 2673.  
 Uncoloured. Two stamps are extensively used for decoration, a fleurdelis and a star pierced with a circular opening. For the composition, compare no. 79.  
 Purchased 1845.
- 174. St. Christopher.** C.D.—B 19. Schr. 2591.  
 Coloured; in remarkably fine preservation.  
 Purchased at the Weigel sale, 1872.
- 175. St. Catherine of Alexandria.** C.D.—B 16. Schr. 2574.  
 With floral decoration in background; rather early. Fragments of a border preserved. Coloured.  
 Purchased at the Weigel sale, 1872.
- 176. The Annunciation.** Undescribed.  
 Coloured.  
 Purchased 1913.
- 177. St. Roch.** C.D.—B 29. Schr. 2723.  
 Uncoloured; with a *passe-partout*.  
 From the Malcolm Collection, purchased 1895.  
 Other impressions, without the border, exist in the British Museum, at Tübingen, and at Northwick Park.
- 178. The Ten Commandments and the Ten Plagues of Egypt:** a set of twenty cuts on one sheet. C.D.—B 31. Schr. 2757.  
 Coloured.  
 Purchased 1877.

**179. The events of the Day of Resurrection.**

C.D.—B 8. Schr. 2382.

Coloured; in fine preservation.  
Purchased 1851.

**180. The Man of Sorrows and a Monk.**

C.D.—B 11. Schr. 2464.

Uncoloured.  
Purchased at the Weigel sale, 1872.

**181. The Mystery of the Incarnation.**

C.D.—B 12. Schr. 2481.

Uncoloured.  
Purchased 1851. Collections: Ottley, Maberley.

The unicorn as an emblem of chastity is of very frequent occurrence in mediæval art. In the bestiaries it is described as so timid that it will take refuge in the lap of a virgin only. Accordingly the Unicorn in the lap of the B.V.M. is an emblem of her immaculate purity. In the extension of the allegory the unicorn which takes refuge in her bosom is the Second Person of the Trinity; Gabriel acts as huntsman at the Father's bidding; the hounds are the motives which urge the Eternal Word to the Incarnation. These should be four in number: mercy, truth, justice and peace (Ps. lxxxv. 10).

The Virgin is placed in a garden enclosed, surrounded by emblems of her virginity, viz.: the fleece of Gideon, the golden pot of Manna, a town (porta Ezechielis), Aaron's rod which budded, a closed gate, and a sealed fountain. God the Father is seen outside the palisade of the garden, in the burning bush.

**182. The Man of Sorrows.**

C.D.—B 9. Schr. 2457.

Partly coloured; with lengthy text.  
Purchased 1845.

A woodcut of the same subject and with the same text, but in a different dialect, is at Munich (Schr. 878). It appears to be copied from the dotted print.

**183. The Man of Sorrows, standing in a tomb, with Angels.**

C.D.—B 10. Schr. 2462.

Coloured.  
From the Malcolm Collection, purchased 1895.

**184. The Martyrdom of St. Sebastian.**

C.D.—B 30. Schr. 2726.

Coloured.  
Purchased at the Weigel sale, 1872.

**185. SS. Catherine and Barbara.**

C.D.—B 18. Schr. 2585.

Uncoloured.  
Purchased at the Weigel sale, 1872.

186. **St. Barbara.** C.D.—B 34. Schr. 2547.

Coloured. Diaper pattern in background.  
Purchased at the Weigel sale, 1872.

187. **St. Dorothy.** C.D.—B 20. Schr. 2607.

Coloured.  
Purchased at the Weigel sale, 1872.

#### OTHER METAL CUTS (MODERN IMPRESSIONS).

188. **St. Peter Martyr.** C.D.—B 34. Schr. 2873.

Purchased at the Weigel sale, 1872.

A modern 'negative' impression from a metal cut somewhat in the style of the dotted prints, though not containing exactly the characteristic features of that group. This has been printed as an intaglio engraving, instead of a relief cut, with the result that those parts were inked which had been intended to come out white, and vice-versa.

189. **The Lover.** C.D.—B 35. Schr. 2877.

Purchased at the Weigel sale, 1872.

This, if printed in the right way, would appear as a dotted print, unusual in the design, but not in the execution.

190. **The Annunciation.** C.D. vol. I, p. 207. Schr. 2865.

Reproduction by the Amand-Durand process from the original in the collection of Baron Edmond de Rothschild at Paris. The plate from which the original was printed is extant and is a typical example of the *manière criblée*. The modern impression here reproduced is a 'negative' one, in which every dot and line that is black would be white if the relief block had been printed in the right way.

#### IMPRESSION IN PASTE.

191. **Christ washing the Apostles' Feet.**

C.D.—B 33. Schr. 2776.

Printed upon a chocolate-coloured paste, laid upon paper.  
Purchased 1845.

The only specimen that the Museum possesses of this peculiar technique ('Teigdruck'), the nature of which is still imperfectly understood. The paste appears to have been applied to the plate itself not to the paper, which was heated before printing, so that the whole substance, carrying with it the impressed design, came off on the paper, and was then generally varnished for better preservation. Since the design stands out in ridges upon the paper, it must have been engraved on the plate, not in relief, but in sunk lines into which the paste could be forced.

## SECTION VII.

WOODCUTS BY MAIR OF LANDSHUT AND ALBRECHT DÜRER.

## Nos. 192-215.

These are the only German artists represented in the Museum to whom woodcuts produced before 1500, other than book illustrations, can be ascribed with certainty.

## NICOLAUS ALEXANDER MAIR.

Nicolaus Alexander Mair, painter, architect and engraver, of Landshut in Bavaria, is mentioned in documents as early as 1491; he died in 1520. He is principally known as an engraver on copper, his woodcuts being so exceedingly rare as to be little known. There are only three, of which two are dated 1499. Two of them are unique, and of the third (no. 192) only one other impression is known, in the Bibliothèque Nationale, Paris, on bluish green paper, heightened with white. The three impressions in the British Museum were all bought at the Durazzo sale in 1873. The prints are rude and provincial in style, but are of interest as marking a stage in the development of colour printing. In Mair's time the old fashion of colouring prints by hand was well-nigh obsolete in the case of line-engravings, but still remained general in the case of woodcuts, till Dürer reformed the art. Mair introduced a new method of colouring, which he applied both to woodcuts and line-engravings. He spread a uniform tint, generally green or brown, over the whole impression, and often heightened it with white in addition, thus imitating the effect of a pen-and-ink drawing on green or brown prepared ground. Early in the sixteenth century this effect was produced by Wechtlin, Jost de Negker and others, by the use of the chiaroscuro process, with a tone block to print the tints.

192. Christ disputing with the Doctors in the Temple.  
1499. C.D.I. 149, 143.

Coloured green.

193. The Scourging of Christ. C.D.I. 149, 144.

Coloured green.

194. St. Barbara, 1499. C.D.I. 149, 145.

Uncoloured.



HANS WURM, after MAIR of LANDSHUT.

195. **Lovers at the door of a house.** C.D.II. 264, 1.

Printed in black on brown prepared paper, and heightened with white.

Purchased at the Lanna sale, 1909. From the Liphart Collection.

The only known impression of this woodcut by Hans Wurm, which is a copy of a very rare engraving by Mair of Landshut (Passavant ii. 157, 13), and is produced and printed exactly in the same way as the two coloured woodcuts (nos. 192, 193) by Mair himself. Hans Wurm worked at Landshut as a printer and woodcutter at the beginning of the sixteenth century.

ALBRECHT DÜRER.

Dürer (1471–1528) is represented here only by work which falls within the limits of the fifteenth century. Many book-illustrations produced between 1492 and 1498 are now ascribed to him by various critics, but only one specimen of these is included on the present occasion. The exhibition closes with a selection of proofs from the Apocalypse, published both with German and with Latin text in 1498, and a number of fine woodcuts similar to it in scale and style, and approximately of the same date. They include some proofs of the Great Passion, which, though not published in book-form till 1511, is almost entirely of this period.

196. **Christ on the Cross between the Virgin and St. John.**

From a Missale Speciale printed by J. Grüniger at Strassburg in 1493 (Hain 11,250); also used in a Missal of 1498 (Hain 11,252). See Schreiber, 'Christus am Kreuz,' Taf. 37, Dürer Society, ix, p. 21, and Burlington Magazine, xx, 95. Generally recognised as an early work of Dürer.

Purchased at the Elischer sale, 1911.

PROOFS FROM THE GREAT PASSION.

197. **Christ on the Mount of Olives.** B. 6.

Mitchell Collection.

198. **The Scourging of Christ.** B. 8.

Mitchell Collection.

199. **Christ shown to the people.** B. 9.

Mitchell Collection.

200. **Christ bearing the Cross.** B. 10.

In the inventory of 1837.

- |                                  |        |
|----------------------------------|--------|
| 201. Christ on the Cross.        | B. 11. |
| Mitchell Collection.             |        |
| 202. The Lamentation for Christ. | B. 13. |
| Mitchell Collection.             |        |
| 203. The Entombment.             | B. 12. |
| Mitchell Collection.             |        |

## PROOFS FROM THE APOCALYPSE.

- |   |        |
|---|--------|
| 204. St. John in the cauldron of boiling oil.                       | B. 61. |
| Mitchell Collection.  |        |
| 205. The Riders on the four horses.                                 | B. 64. |
| Mitchell Collection.  |        |
| 206. The Whore of Babylon.  | B. 73. |
| Mitchell Collection.  |        |
| 207. The Beast with seven heads and the Beast with<br>lamb's horns. | B. 74. |
| In the inventory of 1887.   |        |
| 208. The Angel with the key of the Pit.                             | B. 75. |
| Mitchell Collection.  |        |

## SINGLE WOODCUTS.

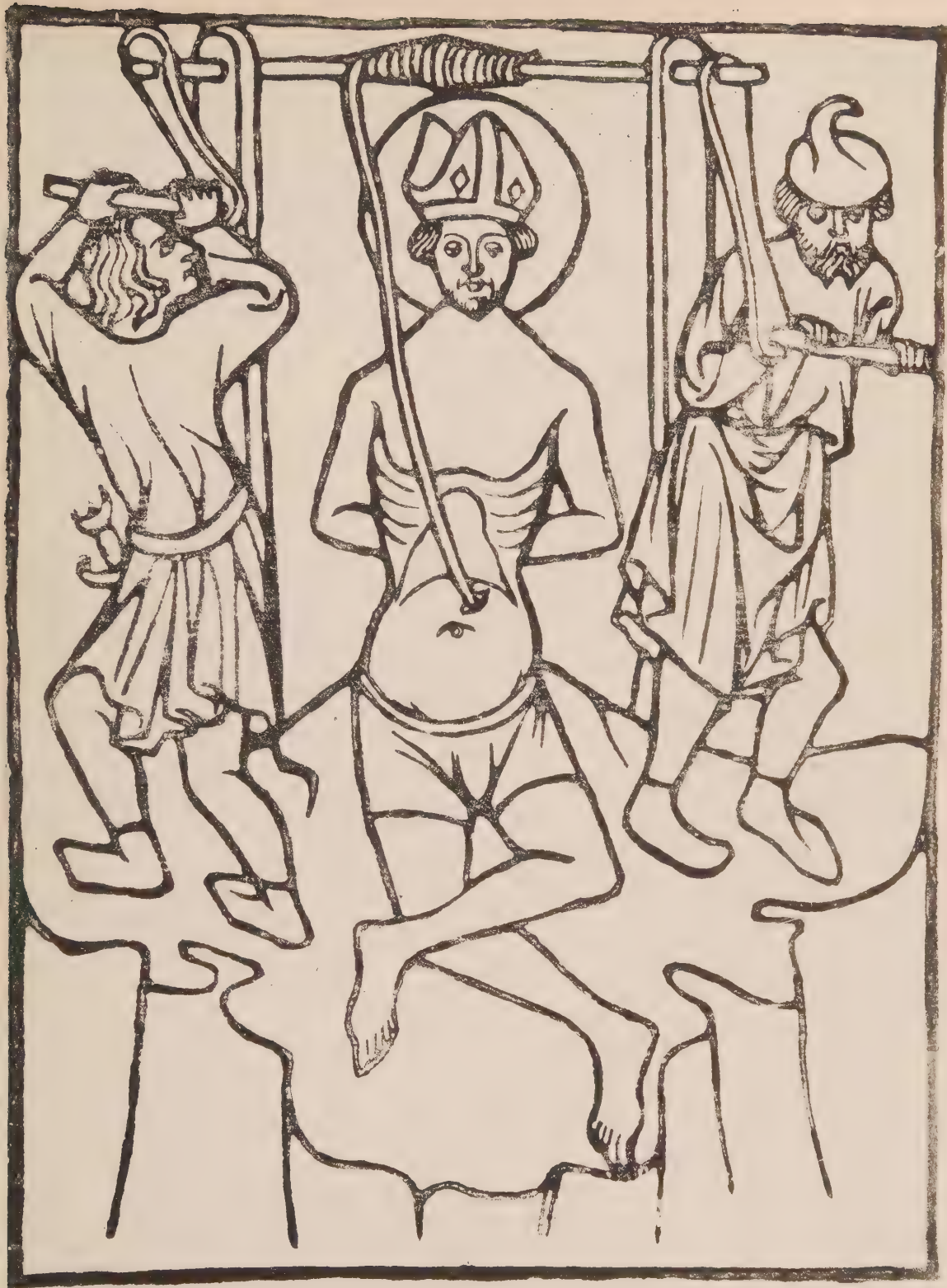
- |  |         |
|--|---------|
| 209. The Martyrdom of the Ten Thousand Christians. | B. 117. |
| Mitchell Collection.                               |         |
| 210. The Holy Family with the three Hares.         | B. 102. |
| Mitchell Collection.                               |         |
| 211. The Martyrdom of St. Catherine of Alexandria. | B. 120. |
| Mitchell Collection.                               |         |
| 212. Hercules.                                     | B. 127. |
| Mitchell Collection.                               |         |
| 213. The Knight and Man-at-arms.                   | B. 131. |
| Mitchell Collection.                               |         |
| 214. The Men's Bath.                               | B. 128. |
| Mitchell Collection.                               |         |
| 215. Samson and the Lion.                          | B. 2.   |
| Mitchell Collection.                               |         |



CHRIST BEFORE HEROD. SCHR. 265







THE MARTYRDOM OF ST. ERASMUS









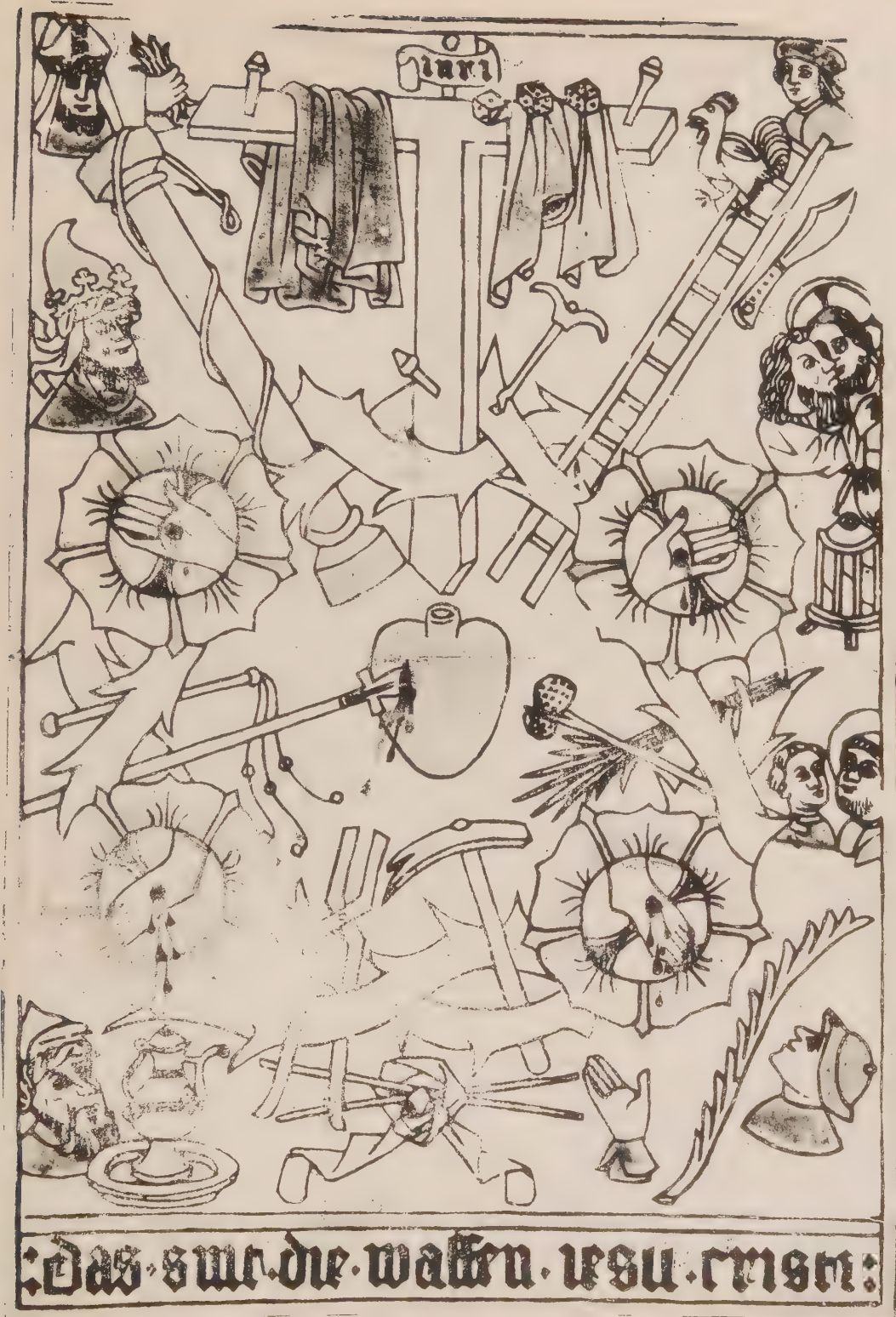


ST. NICHOLAS OF TOLentino. SCHR. 1635









THE FIVE WOUNDS AND THE INSTRUMENTS OF THE PASSION. SCHR. 1786





ST. JEROME. SCHR. 1543







THE VIRGIN AND CHILD WITH ST. ANNE. SCHR. 1190







THE MAN OF SORROWS. SCHR. 864











CHRIST ON THE CROSS. SCHR. 941













THE VIRGIN AND CHILD. SCHR. 1055





ST. JEROME. SCHR. 1527









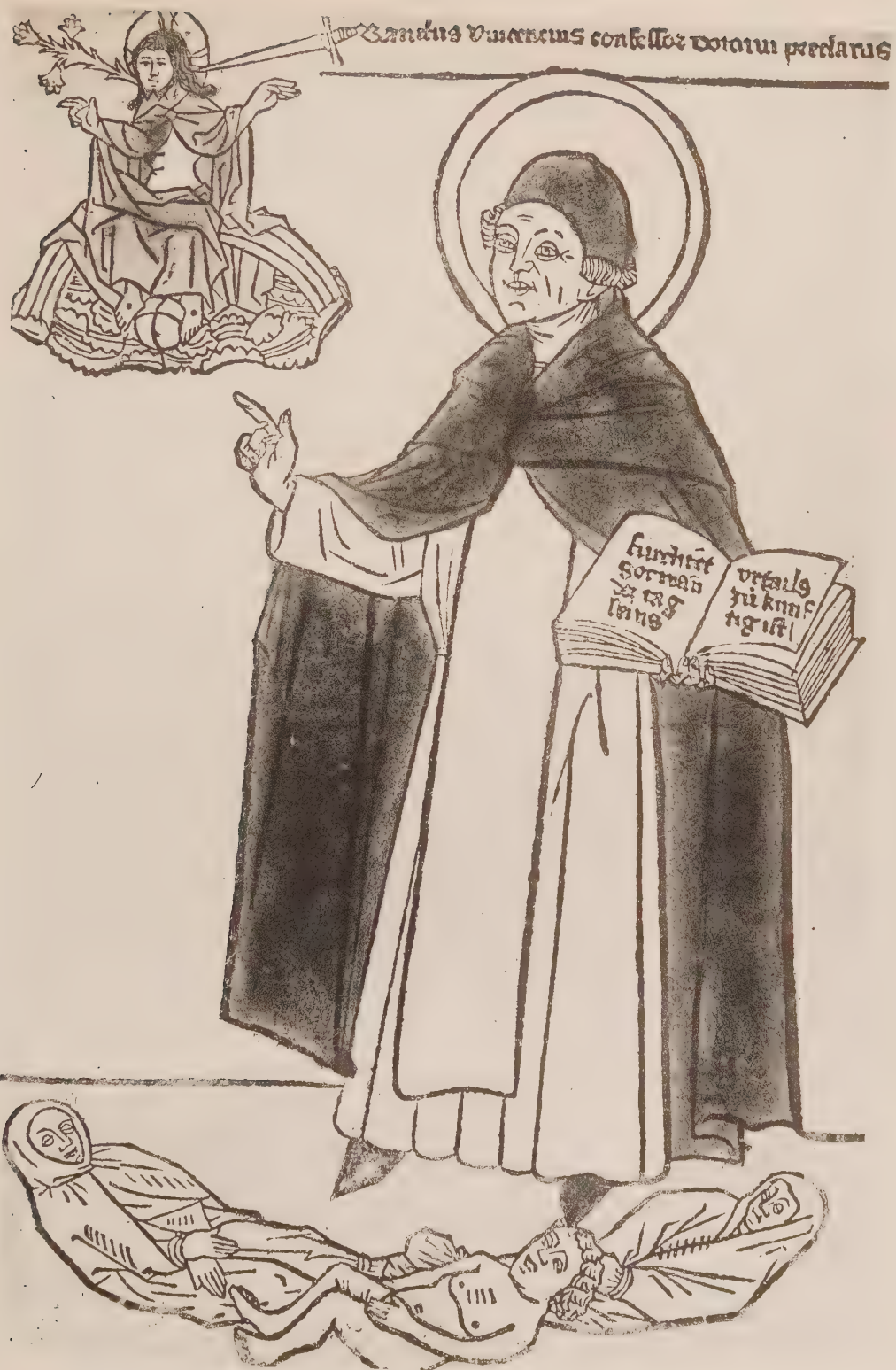




THE VIRGIN AND CHILD. SCHR. 1029







ST. VINCENT FERRER. SCHR. 1730





THE MARTYRDOM OF ST. URSULA. SCHR. 1710





Fete vitis de cuius luvulo tanti germe redidat lido Seli vnu ppias  
 Papulo vitali poculo Et vbertate palmitu mundi iam cunxit ambitu



Hos peperci uatos Quos pducit esse beatos Signa dei pnam Quamvis papalia  
 lumina deceat et omnia multos hec latuerunt. Anno mccc lxxii







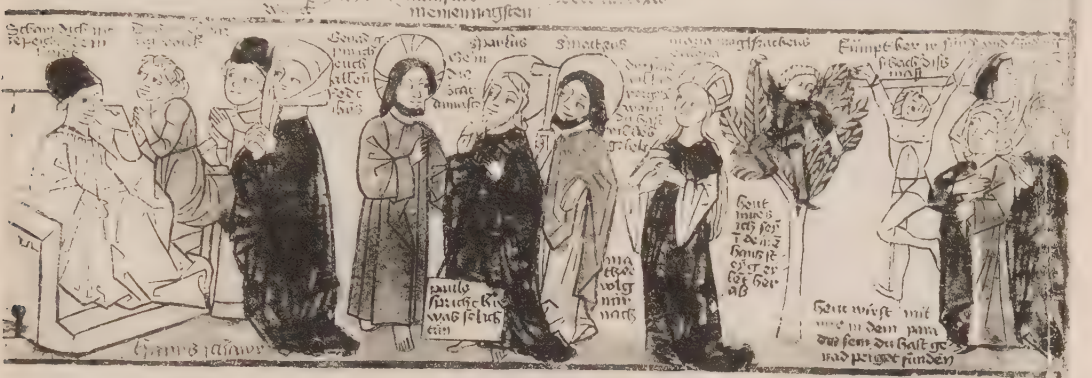
**O** Herr ihu xpe anbet ich dich am cruce hangenden ein durc die kron vff dem haupt an-  
 genden Ich bit dich dz du cruce mich erloß vom schmachenden cruce. O Herr ihu xpe an-  
 bet ich dich am cruce verwunden mit gall vnd essich getrencke Ich bit dich dz du wu-  
 den sitzendem armenige meiner sel. Amen. O Herr ihu xpe ich bit dich Ich geb geden-  
 ke mit und wotrachenden salben gesalbet Ich bit dich dz du tod sitz am leben.  
 O Herr ihu xpe gute hirt behalt die gerechten die sunder rechtering vnd erbarm dich aller  
 geloubigen toten vnd biß gnedig wir sinder Amen. O Herr ihu xpe ich bit dich vnter d-  
 truckheit willen dines lebens die du für mich dirstigen hast gehet am cruce befunder vnd  
 allermeist mit dinc do du alle edelste sel ist usgegangen von deinem lide erbarme dich mi-  
 ne sel in vnter vngang Amen. O Herr ihu xpe anbet ich dich abligenden zu den hellen vnd  
 erloßend in die gefangenen Ich bit dich mit laß mich darinn gon Amen. O Herr ihu xpe anbet ich  
 dich offerstandnen von den toten vnter vngang zu den hülle vnter sitzend zu der rechterhand des  
 vatters Ich bit dich erbarm dich mein Amen.

**W**er das obgeschriben bekennt vnter d. pr. ur mit adacht spricht vor dem bild d. gütikeit  
 gon die laut gis. erlöset hat xpm. ior ablas vnter laut gis. beklaget von möge bestrafen.





Ich bin ein arme Sünder und habe mich vor Gott nicht gerechtfertigt. Ich habe mich nicht gerechtfertigt durch meine Werke, sondern durch die Gnade Gottes. Ich habe mich nicht gerechtfertigt durch meine Tugenden, sondern durch die Barmherzigkeit Gottes. Ich habe mich nicht gerechtfertigt durch meine Gerechtigkeit, sondern durch die Vergebung Gottes. Ich habe mich nicht gerechtfertigt durch meine Heiligkeit, sondern durch die Erbarmung Gottes. Ich habe mich nicht gerechtfertigt durch meine Frömmigkeit, sondern durch die Güte Gottes. Ich habe mich nicht gerechtfertigt durch meine Keuschheit, sondern durch die Geduld Gottes. Ich habe mich nicht gerechtfertigt durch meine Sanftmütigkeit, sondern durch die Barmherzigkeit Gottes. Ich habe mich nicht gerechtfertigt durch meine Demut, sondern durch die Erbarmung Gottes. Ich habe mich nicht gerechtfertigt durch meine Bescheidenheit, sondern durch die Güte Gottes. Ich habe mich nicht gerechtfertigt durch meine Sanftmütigkeit, sondern durch die Barmherzigkeit Gottes. Ich habe mich nicht gerechtfertigt durch meine Demut, sondern durch die Erbarmung Gottes. Ich habe mich nicht gerechtfertigt durch meine Bescheidenheit, sondern durch die Güte Gottes.



**Die sieben Todsünden**  
Hochfart  
Ehrsucht  
Neid  
Zorn  
Trägheit  
Gier  
Unkeuschheit  
Die fünf Sinne  
Ausswendig im Leide  
Sehen  
Hören  
Riechen  
Schmecken  
Fühlen  
Die sechs Weis der Paradiesgärtlein  
Bewachen  
Bewachen  
Bewachen  
Bewachen  
Bewachen  
Bewachen  
Die neun Heiligen  
Erst geschildert der Sünde  
Ander vort zu den Sünden  
Dritt sein den Sünden  
Viert sein den Sünden  
Fünft sein den Sünden  
Sechst sein den Sünden  
Siebt sein den Sünden  
Die vier Heiligen  
Erst die Sünde der Sünde  
Ander die Sünde der Sünde  
Dritt die Sünde der Sünde  
Viert die Sünde der Sünde  
Die acht Heiligen  
Erst die Sünde der Sünde  
Ander die Sünde der Sünde  
Dritt die Sünde der Sünde  
Viert die Sünde der Sünde  
Fünft die Sünde der Sünde  
Sechst die Sünde der Sünde  
Siebt die Sünde der Sünde  
Acht die Sünde der Sünde

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[illegible]

THE TEN AGES OF MAN. 1482. SCHR. 1881







THE DEATH OF THE VIRGIN. SCHR. 710

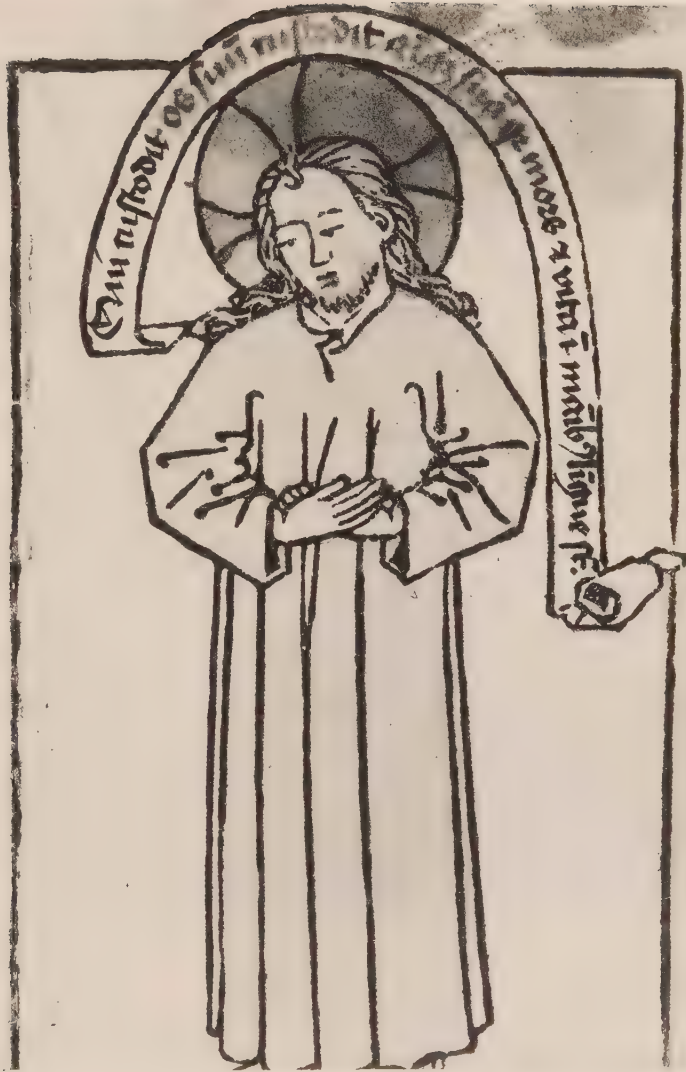




THE SULTAN. SCHR. 2008







JESUS CHRIST. SCHR. 837





THE ECSTASY OF ST. MARY MAGDALEN. SCHR. 1602







THE IMAGE OF PITY. SCHR. 869





TWO ORNAMENTAL DESIGNS. SCHR., 2004, 2005





Ich sag dir  
 Ich die welt  
 und  
 Das volget mir durch alle welt  
 und in die lob  
 und in die lob

8.  
 Schowent hie iung vnd ale  
 Der welt figur vnd ir gestalt  
 Wie gar betrogen ist ir end  
 Dis sehent ob ir wend  
 Si treit ein tron so fidele zart  
 Das beuuet ir hochfart  
 Die si mit in iunger nupkeit  
 Hat iren dieneren nit geliet  
 Ir groeste freud an hochfart he  
 Was muo yetz lebt in der zit  
 Das trendet sy mit irem rancet  
 Das beuuet sy on allen wancet  
 Ir lichte vnd vureynheit  
 Vnd ir vil groeste vnkuethet  
 Damit die sy erlauffen  
 Irnuch leygen vnd plassen  
 Damit ir eigenschafft  
 Alle mit vnkueth sint behaft  
 Das elds houpt das sy treit  
 Das beuuet tragheit  
 Als an eld von rechte hat  
 Die welt nie me lo trug wart  
 An gomes dienste das licht man wol  
 All dis welt ist tragheit vol

¶ Den kranuel den die welt treyt  
 Das beuuet gineit  
 Damit sy an sich ziehen kan  
 In diser zit man wyb vñ man  
 In englich stot In hymen  
 Wie es gut well genymmen  
 Es syt mit recht oder nit  
 Das ist alles qumt  
 Gut nyemet fur ere  
 Des schempt man sich mit mere  
 Vnd schwebt mit zweyen kench ob  
 Das ist ir rñm vñ dir lob  
 ¶ Das nych das die welt vmb treyt  
 Das beuuet ir vassen kint  
 Vnd stat uff emes kranchen fuß  
 Vnd weist mit nym sy fallen muß  
 Soder tot kumpt vñ sy bilser  
 Vnd ir hochzeit mider schlisset  
 Vm sint betrogen gar ir kint  
 Die sy nit gelyend blint  
 Söllich end die welt hat  
 Der ir nit dient ist man rat

ALLEGORY OF THE WORLD. SCHR. 1876







SALVATOR MUNDI. SCHR. 833  
FROM PLENARIUM, AUGSBURG, 1473







ST. VERONICA. SCHR. 1721

FROM KÖNIGSHOFEN, CHRONICA, AUGSBURG, 1476





Griest hestu hailiges antlit vnser behalters. In dē  
da schinet die gestalt des götlichen glanczes. Gedru-  
ket in ain schone wiffes diechlin Vñ gegebē veronice  
czū ainem zeichen der liebe. Griest hestu geezierd der  
welte ain spiegel der hailigen. Den da begerend czū  
schowen die hymelschē gaiste. Rünige vns von allē  
findē. Vnd hiege vns zū der seligē gesellschaft. Griest  
hestu vnser glori in disem hertten hintliessenden vnd  
schwachem leben. Fier vns czū dem vatterland o du  
selige figure. Zū sehend das wōneuglich antlit cristi  
vnser herren. Bis vns ain sichere hilff ain hiesse erkie-  
long trost vnd ain schirme. Das vns nit schadē mūg  
die beschwerong vnser fünde Sonder das wir niels  
send die ewige rüo amen

So si sind gegeben tag applas vnd karen disem  
gebet das ich sy hie nit künde wol begriffen





Ich wensch, heu all die hie für gant  
 Mensch dier sūgt war vnd verstand  
 Die hat got vnd stehend die welt  
 Wann sy geit bößes widergeit  
 Ich was erwan schōn vnd reich  
 Das man kaum fand mein gleich  
 Nun bin ich mit wūren vntergeben  
 Das hon ich verschult mit meinem leben  
 Ich was iung vnd frōden vol  
 Wie allen mētwillen was mir wol  
 Nun bin ich von der zeyt betrogen  
 Die welt hat mir gar vil erlogen  
 Ich wolt auch die sūnd nye gelon  
 Lūgel gūtz hon ich gerhan  
 Gotes gerechtikeit ich nie gelaubet  
 Das hat mich ewiger frōd beraubet  
 Meins leibs pfleg ich alweg wol  
 Darumb ich grossen kummer dol  
 Zespāt bin ich mit reu komen  
 Des ist mir ewig frōd benommen  
 Ach sehent vmb die missetot  
 So muß ich leiden yamer vnd not  
 Darumb stehent die welt mit iren listen  
 Das eich got auß besserung wōll fristen  
 Vnd eich in diser zeit wōll geben  
 Das ir besitzent das ewig leben  
 Dis zeyt zergar recht als der schein  
 In der hell ist ymer ewig peyn  
 In der ewig on end muß sein  
 Da ist der ewig tod on sterben  
 Da ist kein gnad mer zū erwerben  
 Die welt gelobet mir langes leben  
 Nun laß sy mich in d' helle grund schwebē  
 Secht das ist der falsche welt lon  
 Vnd die des leibs lust nit ab wōllent lon  
 Also hat die welt vil betrogen  
 Vnd in den ewigen tod gezogen  
 Wie grossen schwur es vnd tod sūnden  
 Darumb sy werent den hellischen hūndē  
 Was man mir sagt von dem ewigen lebē  
 Wein will sich nye darzū wolt geben  
 Ja lauter das ist mir geschehen von saumnuß  
 Darumb solig ich in ewiger verdammnuß  
 Das hab ich verschult mit rechtem vntayl  
 Das ich nit bey zeit bedachte meiner sel hail  
 Ich was ain wūckel er aller sūnden  
 Darumb bin ich beraubet aller frōden  
 Ir die da lebent gedencen daran  
 Das es eich nit als ūbel wurde ergan  
 Darumb das ich got nie genant mit gangen herten  
 Des muß ich leyden yamer vnd schmerzen  
 Man vnd frawen des synd ge warnet  
 Dis peyn hon ich gar hart erarnet  
 Fru vñ spāt was ich vol  
 Das thut dem leib doch nit gar wol  
 Darzū gab der will seinē gunst  
 Des leid ich in der hell bannst  
 Gedenc an das leyst hert vñ rayl  
 So man spricht gond mir dem teufel das ist eier tayl  
 O wie wie ain yamerlicher tag  
 Da nyemant sich verbergen mag  
 Da brennet berg vnd eal  
 Der lufft vñ die welt ūber al  
 Da wirt der grōß yamer vñnd klag  
 Die kain hert nun wol gedencen mag  
 So die todsūnder sollent erston  
 Wñ fur got iren zornigen richter gon  
 So schreyent das wir ye wurdent geboin  
 Wie mūgen wir erleyden des richters zorn  
 Wol da die seligen vñ wolgemūt  
 So man spricht kompt in das ewig gūt  
 Des sollent ir ewiglich nies sen vnd schawen  
 Jung vnd al man vñnd frawen  
 Die meinen willen habē gerhon  
 Des sol wesen euer ewiger lon  
 Da entfahēt die bösen zwifalt peyn  
 An sel vñnd an leib die sollent ewig sein  
 Was hilfft dein reichthum kumst vnd gūt  
 Adel vñnd schōne vñnd hoche mūt  
 Doffieren tanger vñ springen  
 So du mußt mit dem teufel ringen  
 Sich an wie bin ich nun verdoiben  
 Got wōlt das ich nye mensch wer worden  
 Der kreuten vñ schlangen vñ wūrm speiß  
 Verdent ir all in solicher weis  
 Da wolt ich also gern sein  
 Das ich möcht entrynnen der hell peyn  
 Silt ich ain blick gotes antlitz schawē  
 Darumb wōlt ich mich ye mer frōwē  
 Nun muß ich layden ymer sterben  
 Kein gnad ich nit mer mag erwerben  
 Das mag ich yemant me geklagen  
 Nicks anders kan ich denn verzagen  
 Heute ich das ewigkeits furkommen  
 So wer mir ach vñnd we benommen  
 Wer sich hūten wōll vor dem wee  
 Der halt gotes gepot vñnd sūnd nit me

Dieser spiegel ist gemain  
 Reich arm groß vñd klein  
 Edel gepurt iung vñd alt  
 Werdend all also gestalt



Hier richt got rede  
 Die leze der hert bey dem knechte  
 Reich vñd arm nun gond herbey  
 Wñ schawent wer d' hert so knechte sey

Damit ist das gedichte ain end  
 Got vñd allen künmen wend

Tu red schnell  
 O mensch du solt dich bedenecken lāg  
 Wie dir dein red auß deinem mund gang  
 Vñd wilt du reden das du wissest was  
 So red besyntlich on zorn vñd haf  
 Vñd schnell hōrn vñd trāg antwurt gebē  
 Betrachtung ist der weisheit leben  
 Wie reden synd vil ūberwunden  
 Wie schweigen lūgel schandlich gesunden  
 Wann vor schanden ward nye besser list  
 Denn der seiner zungen maister ist

Katho spriche  
 Wilt du mit ernen werden ale  
 So hab deiner zungen gewalt  
 Wann wo die zung recht thut  
 So ist kein gelid also gūt  
 Der ist weis vñd auch wolgeleit  
 Der alle ding zū dem besten leitet  
 Magnus Alberus  
 Wenn d' mensch recht bedachte wer er wāt  
 Oder von wannen er wāt kommen her  
 Vñd was auß ym sol werden  
 So wurd er nymer fro auff erden

Augustinus  
 Es ist auff erdē kein erschrockelicher ding  
 Denn das sich der mensch wige also ring  
 Das er nit von seinem vnrechtē leben laß  
 So er doch in ainem vnsehen weien laß  
 Bernhardus

Mensch du mußt sterbē darfur hilfft dich  
 nicht  
 Vñd du waißt nit auß welche zeyt  
 das gescheit  
 Vñd waißt nit wie es dein  
 er sel wirt ergon  
 Darumb solt du alle zeig  
 in reien ston

Seneca spriche  
 Wenn nach d' welt wollust sym vñd māt  
 stat  
 Vñd wem es in den sūnden wol gat  
 Der ist on allen zweyfel gewis  
 Das er kumpt zū ewiger verdammis

Schawent an ir brüder all  
 Wie eich die herberg gefall  
 Wann sy ist vñs allen gerecht  
 Reichen armen ritter vñd knechte  
 Vñd was das leben empfangen hat  
 Das bringet der tod an disen stat  
 Darumb wōllen wir zū samen rucken  
 Vñd wōllen eich zū vñs schmuckē  
 Ir müßent alle an dise schar deine gūte werck nie spar  
 Vñd kere von sunst bist du weis  
 Die wolt zergar als schnee vñ eis  
 Zergeneitlich ding solt du meiden  
 Was du siest dz müßst schneiden  
 Du furst andere nūtz zū dē grab  
 Man laut dir auch kain zeitlich hab  
 Wñ stest fast witter got nach gut  
 Des kumst du dort in armūt  
 Lūg was habē wir an diser stē mit wñthe klaid noch schōne bāt  
 Kein silber gold noch etel gestain  
 Du siehst nūtz tren das bloß barm  
 Die wūrm habent dē leib nun freissen  
 Die freund hond das gūt besessen  
 Vñd lassent vñs hie in diser not  
 Sy gebē aym armen nit ain biot  
 Durch vnser sel da gedencen an  
 Geg dise klag in deinē mūt schaff vor hin  
 Das dunckt mich gūt nach diser rede bit  
 got fur mich  
 Hilft es nit mich so hilfft es dich

Gregorius

Das reich gotes such des ersten täglich  
 Le du dich anders vñd er windest  
 Hōr auch ain mēß da bey ob du mache  
 Dein gepot das tū mit andache

Crisostomus

O mensch schlaf dir auff erdē nūtz so lieb sein  
 Das du vergeffest got des beren dein  
 Danket ym auch da bey in rechter begir  
 Vmb alle gūtes so er hab verleben dir

Beda

Wenn du auff stast oder niter gast  
 Wenn du essen wilt oder gessen hast  
 So sag lob vñd danck got dem herren  
 Vñd magst du es denn so gib dein almußen gern

Therionimus

O mensch sūnd nit auff gotz barmhertikeit laß  
 dir deins nachstē trüb sal wesen laid  
 betrachte dich zergeneitlich lebē in diesem ellēdē  
 vñ spar deine gūte werck nit bish an das end

Salomon

Was du thust das sach weislich an  
 Betrachte das end vñd was darnach werd gan  
 bish eyne ymlich sorgsam vñ halt dich recht  
 So wirst du selig dise lē hab von mir armen knechte

Channo hauser briefmalter zū Alme





Es ist zu wissen das nach der heiligen schrift vnd gotlichen lese welcher mensch wil komen zu got der mus gvm  
minsten halten die .x. gebot. Wer aber die vberget der setzet sich in einen verdamplichen stat vnd mag die wille kain  
gut werck wirken das ym diene zu ewigen lebens sy den das er sich halte nach dieser nach geschriben lere. Vor  
allen dingen sol er lere die .x. gebot gottes oder zu dem aller minsten den syne da von. Die also luten myt wenig  
zu gelezten warten das man sie deyster basz mug versten.



Das erste gebot du solt nie fremde got an namē gottes mit vppig. Das du den fiertag bettē noch mit vngla- lich in den mundt ne- heiligest mit guten uben noch mit legen mē noch swirē noch wortē vnd werckē noch mit zueberey- fluchē noch got lesterē.

Das vird du solt varē vñ mure ēre dē geistle- hē varē di priestē schaft- di geistlich mure di heit- lig kirche vñ varē mure- noch mit der hāt toden

Das .v. du solt niemāt vñ mure ēre dē geistle- hē varē di priestē schaft- di geistlich mure di heit- lig kirche vñ varē mure- noch mit der hāt toden



Das sechste du solt mit vnkeusch sin mit wortē noch mit bercken noch mit der geberde

Das sybende du solt mit stelen das ist niem- ant das syn wider got ab nemen ge gewinnen oder besorgen

Das acht du solt kein fal- sch gecrucknisz gebē wi- ant das syn wider got ch vmb lieb noch vmb leid vnd solt mit liegē

Das nūde du solt mit- eines ee mēschē oder ge- mabel begere ban ber- em frēdes an sichte vñ sin begere zu vneren

Das ghehede du solt mie- mans gut noch knece- he noch mach noch kem- ding d; eins andrē ist- wider got begeren

Du merck o mensche. gedencke hinder dich vff dñn lestage oder vff ein iar. oder vff den nechsten tag nach dem du disse vbūge an fahest. vnd wie ader was du sindest das du mit willen vnd wissen hettest widder die obgeschriben gebotte gottes gesunder vnd werest in vngnode also vor gotte so heb an vnd sprich von grūde vnd in warheit dines hertzen disse nach geschreben dru gebet.

Die erste warheit.

D barmhertziger vnd ganz erwiget ewiger got. so vnd also. han ich dich erzurnet vnd gebrochen dñne gebot. Ich bitte dich das du mir das woldest vergeben. wan ich buesse thon vnd mir lēzt i. t von gange. n hertzen.

Die ander warheit.

D gutiger barmhertziger got ihesu criste. Ich bitte dich friste mit myn leben vff das ich mit dñner hilffe moze mīdē funden vnd vrsach aller su. den vergib myr die o herre wan ich han begirde vnd vorsatz die mit mir zuthun mit wills.

Die dritte warheit.

D herre ich bitte dich das du wellest friste mit myn leben. bisz das ich nach mynem guten willen moze die sunde ganz bichten vnd buessen zu rechter yrt nach dñnem gebot vnd ordenūg der heiligen cristenheit. Ihuillse mir o herre das ich mit scheide von dir in ewikeit. Amen.

Wer disse dru gebet mit warheit mag sprechen. Ihs sy in was stat oder yrt isz welle so ist er sicher das er widder vmb sitzet in den statt des heiles vñ zu verdienē ewiges lebē. hette er auch aller wernde funde gethan vnd sturbe er auch in ab wesen des priesters an andre bicht vñ sacrament ee dan er nurwe dort funde derte. oder sturbe er gehēdes todes. schlaffen ader wachē in wasser oder vff lande an sin verschuldigūge. der selbe mēschē ist gewissē d; er mit ewi- lich verdamt ist wie wol er villicht grosses fe zefuer muste habē. wertes aber das ein mensch mit mochte die obgesch- ribē gebette sprechē mit warheit besz alv wan ym alle funde mit leyt wēre. oder mit wolt mīdē ader vnrecht gut oder handel mit wldte verlassen oder haffe truge im hertze den mochte kein bischof oder babst absoluire yē doch sal er gutte werck wirken vff das ym got erluchte mit siner gnaden. Amen.







CALVARY. SCHR. 2333







SS. MARK AND LUKE. SCHR. 2689, 2695







ST. CHRISTINA. SCHR. 2589







CHRIST APPEARING TO ST. MARY MAGDALEN. SCHR. 2385







ST. FRANCIS RECEIVING THE STIGMATA. SCHR. 2625



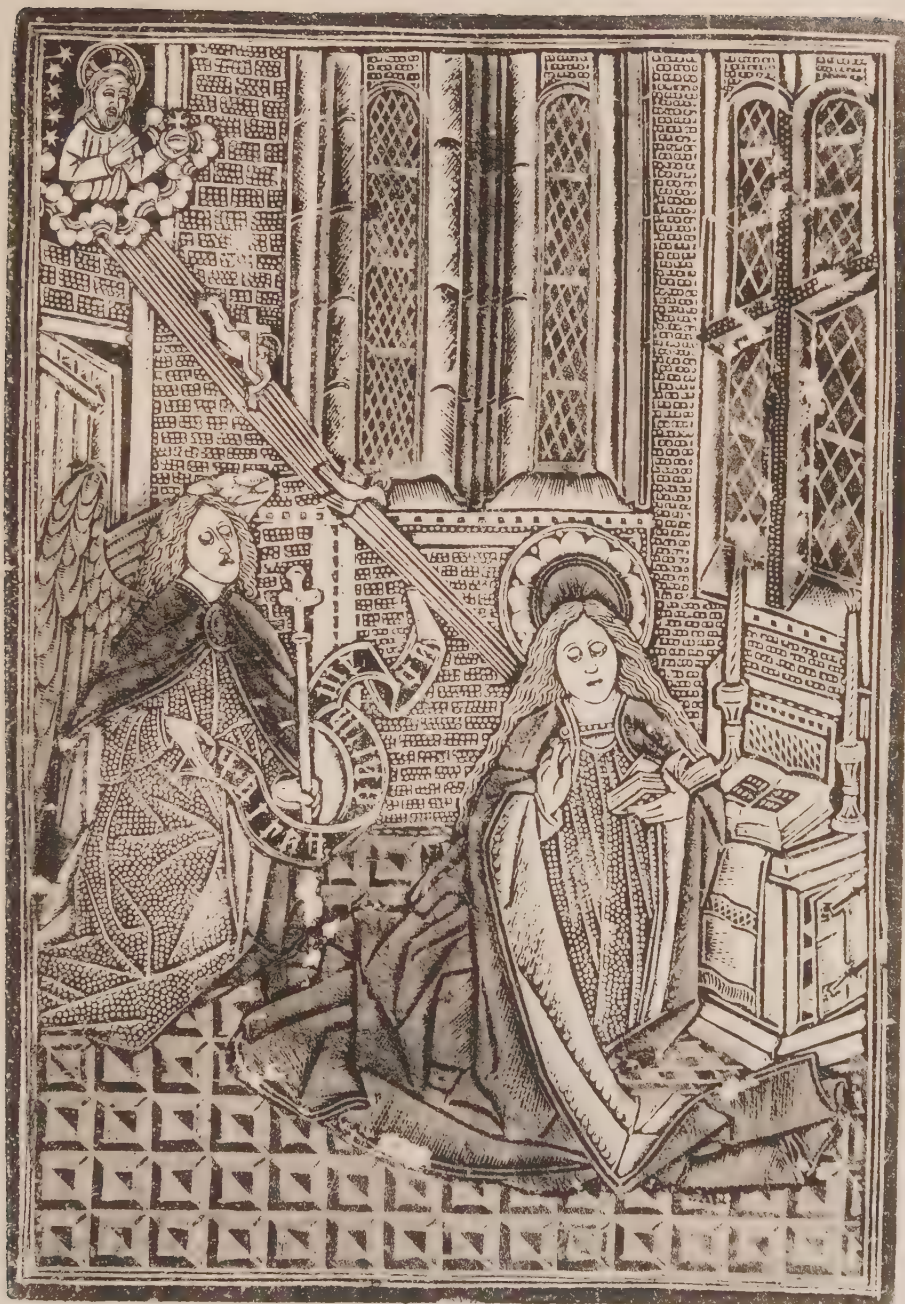




ST. CHRISTOPHER. SCHR. 2591







THE ANNUNCIATION





neum d' vordach



Dz v ick die slage du  
solt man die slage

der Vich den vordach  
der salt man die slage  
der salt man die slage  
der salt man die slage

adla morte formid



der salt man die slage  
der salt man die slage

Matm m 7 fua



Dz v ick die slage du  
solt man die slage

der salt man die slage  
der salt man die slage

Sua pucant



Dz v ick die slage du  
solt man die slage

der salt man die slage  
der salt man die slage



Dz v ick die slage du  
solt man die slage

mechel furect



Dz v ick die slage du  
solt man die slage

der salt man die slage  
der salt man die slage

nunz manz reid



der salt man die slage  
der salt man die slage

ut luce sblu utuef



der salt man die slage  
der salt man die slage

usuen mtra









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MAIR OF LANDSHUT. THE SCOURGING OF CHRIST







MAIR OF LANDSHUT. ST. BARBARA







ALBRECHT DÜRER  
CHRIST ON THE CROSS















